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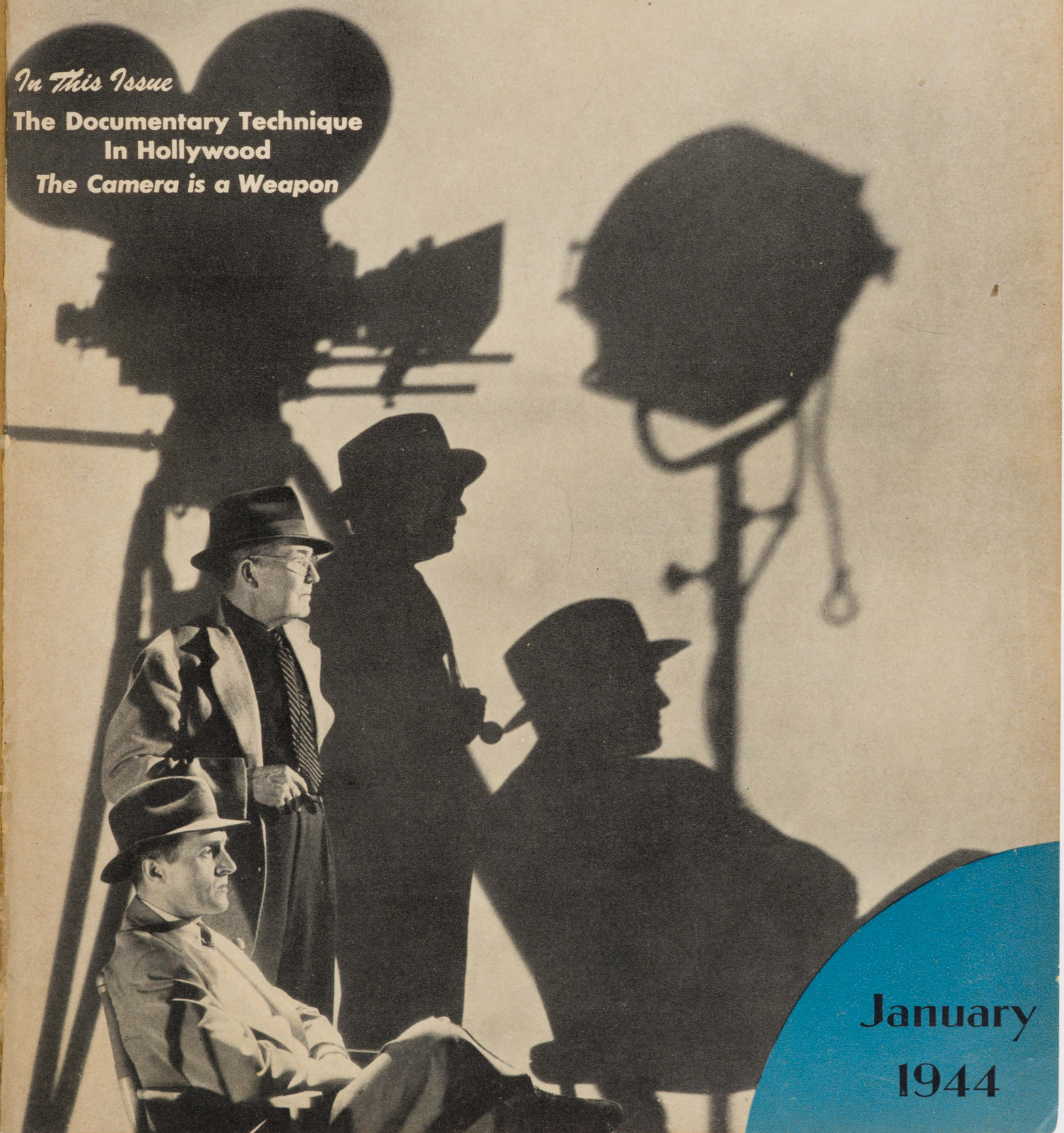
inematographer

★ THE MOTION PICTURE CAMERA MAGAZINE ★

In This Issue

**The Documentary Technique
In Hollywood**

The Camera is a Weapon



January
1944



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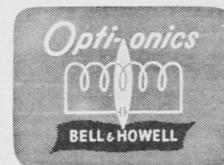
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AMERICAN CINEMATOGRAPHER

THE MOTION PICTURE CAMERA MAGAZINE

VOL. 25

JANUARY, 1944

NO. 1

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The Front Cover

This month's intriguing cover was photographed by Frank Tanner who won four prizes in the recent Third Annual Still Photography Show sponsored by the Academy of Motion Picture Arts and Sciences. It shows Director Rene Clair telling Cameraman Archie Stout, A.S.C., how he wants him to shoot down through a fog into a tank of water in which Linda Darnell and Dick Powell are immersed for a scene in his picture, "It Happened Tomorrow," which Arnold Pressburger is producing for United Artists release. Stout's camera had to follow the players in a dive from fourteen feet above into the water, and catch them as they came to the surface.

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Left is George Pal with one of his puppets which he carves out of solid wood, then makes them perform against backgrounds of actual miniature sets. Above is one of his miniature sets for "Mulberry Street," constructed with all the care that goes into the creation of large sets for feature pictures.

A Place Called Mulberry Street

By ALVIN WYCKOFF, D.Sc., A.S.C.

DO you know Mulberry Street? Not Mulberry in London nor in Los Angeles, but Mulberry Street of New York.

"And that is a story that no one can beat, when I say that I saw it on Mulberry Street."

It's a funny thing, isn't it, how the germ of a story, a charming fantasy, can spring up out of the mixing bedlam of such a conflict of noises and pungent odors; from out of an environment of dull aches and bitter, competitive struggle, a lovely dream to smoulder into poetic rhythm: and why not? Wasn't the dream of Cinderella inspired within the realm of a dismal kitchen of blackened walls and a hearth of cold ashes?

It was out of the bedlam of Mulberry Street that Dr. Suess created his fantasy of "What I saw on Mulberry Street"; the dream of a little boy trying to tell what he saw on his way home from school: An old junk wagon rolling along over the dirty cobble street, pulled by an ancient nag and driven by a corroded looking junk dealer, transformed into a heavenly blue chariot and brave charioteer driving a reindeer.

Through the genius of George Pal and his merry Puppetoons the little boy's vision is brought to life.

Against a weathered and smoke darkened set that looks as real as lower New York itself, we look at Mulberry Street from Fourth to Sixth. From out of the dull, drab atmosphere the little boy's

vision dissolves into beautiful sequences of Technicolor richness.

The stringless puppets romping and cavorting along the "Street" represent the ultimate advancement in the field of animated motion pictures. Little wooden figures of true third dimension, romping through backgrounds of actual sets to the tune of synchronized music and sound effects, washing away the troublesome problems of adults and delighting the mirthful hearts of children. It's playtime for everybody.

What has taken a few moments of playtime to refresh the soul from the distressing thoughts of a world at war has cost George Pal and his technicians hours and days of toil; but they have toiled mirthfully, that's why happiness is so well reflected in the antics of the Puppetoons.

Unlike cartoons that require a separate drawing on celluloid for each movement, George Pal must build a separate wooden figure. The result gives a more fluid action with the theatrical advantage of complete third dimension.

Vast sums of money have been expended to develop animated mediums but in spite of the most careful measures taken to give wooden, plastic and clay figures smooth animation, the problem remained unsolved until George Pal developed and perfected his little wooden figures.

Pal's first experiments with animated objects consisted of cigarettes. He painted faces on them and they became

his first actors and extras. Cigarettes were inexpensive—then. That was in Prague, Czechoslovakia. The sale of cigarettes was a state monopoly. He tried to induce the officials to use his acting cigarette puppets for advertising shorts but being a state monopoly they decided they could get along without advertising. So he went to Paris and sold his idea to the first tobacco concern he approached and made his first successful Puppetoon motion picture.

The word "Puppetoon" is derived from PUPPET and CARTOON. "Puppetoon" is the registered trademark of George Pal Productions, Inc.

Pal's method of creating an illusion is similar to Walt Disney's, except that George Pal uses a carving knife, whereas Walt Disney uses a crayon. Disney draws his figures on paper and puts them on celluloid; Pal carves them out of solid wood and makes them perform against backgrounds of actual miniature sets to get them on celluloid.

Each little figure is made by hand. It is the job of Pal's woodworkers, with lathes and carving tools of the finest, to bring into form the little figures and thousands of separate parts. His craftsmen are highly skilled. They have to be in order to create the accuracy demanded by Pal. It's painstaking labor.

Some of the figures are very small. Others; three, four, six inches tall; close-ups demand larger figures and heads. If the story demands a smile, then ten to fifteen heads of the smiling figure must be made to complete the series of the smile. Large or small, all heads and bodies and parts must match the acting figure perfectly down to the most minute detail to 1/1000 inch.

The figures are placed on the miniature set and photographed by an especially designed Technicolor camera; the final result will be that of third-dimensional live action.



Around 9,000 little figures are required to produce the syncopated sequences of one Puppetoon production that will flash over the screen from seven to ten minutes and will represent a cost of around \$25,000.

Speaking quietly, Pal said, "When I want one of my leading ladies to smile or make eyes or let the hero hold her hand, I must fashion at least twenty-eight girls, each as a different phase of the cycle of action she must complete as well as other movements that must coordinate."

The entire setup of Pal's organization is a highly personal one. Whereas Disney must maintain a working staff of around six hundred people on his payroll, incorporated in a vast array of buildings known as the "Disney Studios" the miracle organization of Pal's consists of only forty-five employees housed in a converted garage, no ornate trimmings, no tough policemen.

Everyone knows that in screen cartoons animation is obtained by photographing a number of separate drawings, each one representing a different step in a particular action. Puppetoons, require a series of solid figures to represent the different stages of a particular action.

A kiss of only an instant duration on the screen may have called for forty-eight man hours to produce; twelve to fifteen, perhaps more, little figures must be made, matched exactly, and skillfully manipulated to complete that little kiss. Think of it; What a whale of a lot of work for just a—little kiss. If it's a wink, or a smile, then ten or fifteen heads in close-up will have to be carved for the sequence. That's a lot of work for a wink and a little more for a kiss; either of them should be worth something. Some folks don't smile in a lifetime but Pal's organization is full of smiles, that's why the little wooden actors are so realistic.

But of all the heads and figures, large or small, the most painstaking work is in the fashioning of the coordinating parts that work with each figure through its action sequences; they must

Upper left is another set showing lower New York with an old junk wagon, an ancient nag and a dirty cobbled street. Upper right is an artist applying the necessary color to the finished puppets. Lower right, a miniature expert is at work building houses.



match perfectly in every detail or the illusion of reality will be seriously disturbed.

Puppet arms can be made of flexible material and are animated by trained artists who have a very sensitive skill for maintaining minute registration as they manipulate the figures through their sequences.

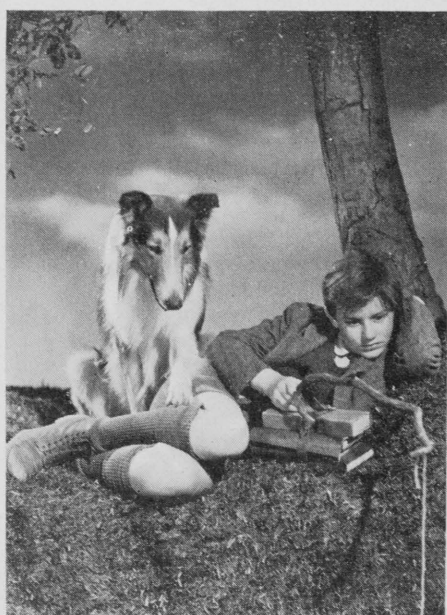
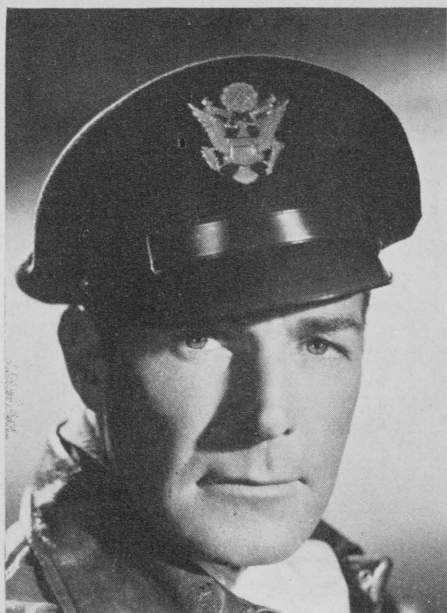
Each new production, like the feature productions of a major studio, inherits new problems that must be overcome. In one of Pal's productions, "Rhythm in the Ranks," the story called for a large number of marching soldiers. It was decided that so many figures working in unison in one sequence could be cast from a special composition instead of carving each soldier separately from wood. The idea worked and created a new method for figures en masse. And so it goes with each new problem, each

in turn being solved by Pal and his staff of skilled technicians.

After the Puppets have been assembled, the cast complete, they must go to the "make-up" room where painstaking attention is concentrated upon each figure and its parts for the right coloring. Every line, every facial blending, must be done in exactly the right place and with the correct color blended on each character and its coordinating members, otherwise the lines and blendings would wriggle and jiggle around on the screen nervously; the slightest deflection of line or color would cause an unpleasant mental disturbance that would destroy the reality of the action.

Except when dealing with fantasy, Pal maintains a policy of keeping all designs authentic and adheres strictly to scientific fact.

(Continued on Page 33)





The Academy Still Show

By HAL HALL

THE Third Annual Hollywood Studios' Still Photography Show, sponsored by the Academy of Motion Picture Arts and Sciences, this year proved to be one of the outstanding photographic events of the country, with 300 prints selected from more than 600 entries. Tastefully hung in the foyer of the Columbia Broadcasting System's Hollywood studios, they were viewed by more than 10,000 persons in the five-day showing.

This show emphasized one thing in outstanding fashion: the fact that the still photographers in Hollywood studios are really artists, for all the work on display was made in the course of their every day job of making photographs of pictures actually in production. Many of the prize winners were pictures that had been made hurriedly while a director impatiently stood by urging the still man to hurry so he could get to the next scene.

Contrast that method to that of artistic photographers who spend hours making a single picture for an exhibit and you get a fair idea of the artistic ability of the average studio still cameraman. In the opinion of this writer, the Academy exhibit will not only stand up against any other photographic exhibit in the country but will outrank most of them by a wide margin.

The exhibit brought out the true feelings of Americans when it was disclosed at the end of the exhibit that the picture which polled the highest vote in the popularity voting by those who attended was a picture of a boy and his dog (Lassie and Roddy McDowell), by Clarence Bull. While America has thought that our service men like only "pin-up" art, the ballots showed that the service men who attended voted overwhelmingly for the boy and dog picture, even though there were many intriguing "pin-up" pictures on display.

The exhibit is now on a tour of many

The prize winning photographs on page 8 are: Top, left to right, Best male portrait, Best female portrait, Best portrait of two persons. Center, left to right, Best Candid Shot, Best Poster Art and also winner of the popularity prize, Best Fashion Study.

Bottom, left to right, Best Character Study, Best Glamour Picture, Best Picture in relation to the War Effort.

On this page, top left, Best Outdoor Action Production Still; top right, Best Outdoor Posed Production Still; center, Best Interior Action Production Still; bottom, Best interior Posed Production Still and also judged "Best of Show."



principal cities of America, and we unhesitatingly urge that you do not miss it if it comes to your city. Incidentally the 1941 exhibit is still touring in Russia and Australia.

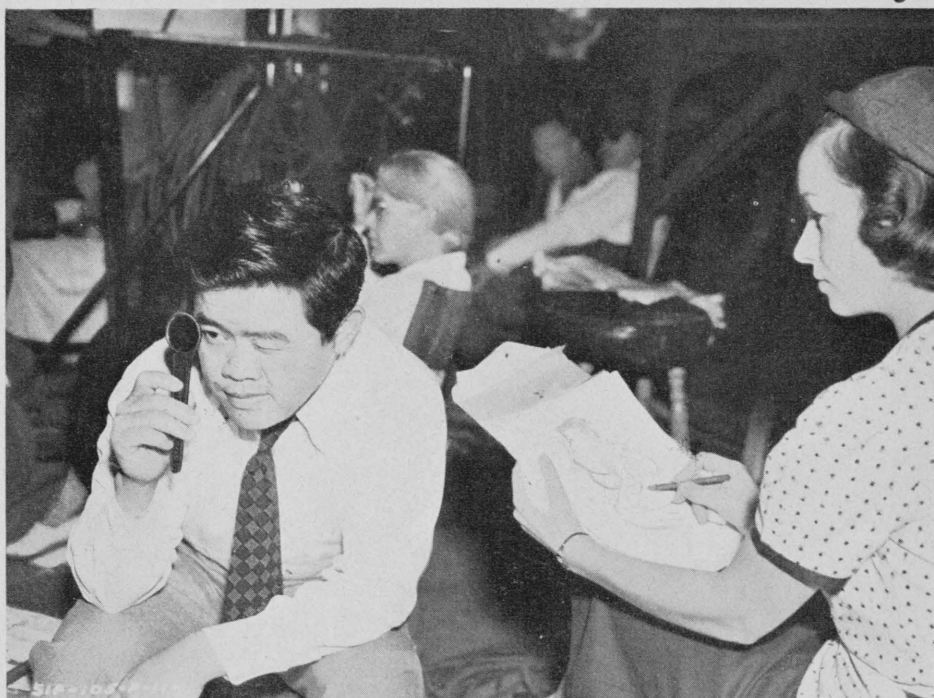
Following are the winners by specifications:

(1) BEST PORTRAIT

A. Male

First Prize—Fred Hendrickson of Randolph Scott in "Bombardier," RKO.

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NOTE: One of the most outstanding events of its kind was the recent Writers Congress, jointly sponsored by the University of California and the Hollywood Writers Mobilization, and held on the Los Angeles campus of the University. Some fifteen hundred people attended the sessions over a three-day period. A particularly interesting and provocative meeting was the seminar on the Documentary Film. One of interesting papers presented was by Mr. Howe, which we are pleased to present to the readers of the *American Cinematographer* through the courtesy of the Writers Congress. At left we see Mr. Howe being sketched by an artist while at work. The Editor.

The Documentary Technique In Hollywood

By JAMES WONG HOWE, A. S. C.

IN a fairly recent Russian documentary there is a remarkable shot. In the foreground is the narrow slit of a cellar window. Silhouetted against the window is the helmet of a Russian sniper. The background is the street outside—a jumble of battle-shattered buildings.

A German soldier emerges cautiously from the cover of a wall. The sniper aims carefully. The rifle barrel kicks as he pulls the trigger. And in the background the German crumples under the impact of the bullet.

It is not easy to accept the presence of the camera, which must have been shooting from a few feet behind the sniper's head during the action. Despite the hundreds of thousands of feet of battle shots being shown, we are not accustomed to seeing such an intimate picture of a man's death.

Yet we don't question its authenticity. The sniper is real. The kick of the rifle is real. The death of the Nazi is real.

The reason is that every detail—the factors we refer to as Performance, Set, Camera, Lighting, Timing—every detail is perfect.

Perfect, that is, in *realistic* terms.

Certainly, not perfect in Hollywood terms. The face of the Russian sniper is never seen. Nor does the half-light of the cellar provide any convenient highlights on his helmet.

The background is not picturesque. Just a confusion of collapsed walls. And the only performance quality in the German's death is the quality of simple finality.

The average Hollywood staging of this scene would remedy these "defects." If the actor were prominent enough, an angle of the sniper's face would be featured. His helmet, and perhaps the barrel of his rifle, would have the benefit of highlights. At the instant of firing, the camera focus would change, and the German would die picturesquely in a beautifully sharp background.

A technical improvement? Yes. But, instead of the camera recording the actual death of a man, it would emerge as an actor recording a hypothetical death for the benefit of the Camera.

There have been, of course, many indications of documentary technique on Hollywood films. As far back as the 20's, Jesse Lasky produced a film which was shot in the Tennessee Mountains. The

Camera went right into the homes of the people to get backgrounds. No modern sets or electrical equipment were used.

From time to time, Hollywood released films showing documentary treatment, such as *Nanook of the North*, *Grass*, *Taboo*, *Man of Aran*, *Elephant Boy*, and others.

The realism of *All Quiet on the Western Front* still stands.

Since then, there have been further examples of the documentary influence: *Grapes of Wrath*, *Mission to Moscow*, and the English films, *To the Victor* and *The Stars Look Down*. It is interesting to compare the latter film with *How Green Was My Valley*. Though both dealt with the same subject, both were fine films, *The Stars Look Down*, realistically treated, was, to me, the better film.

Obviously a musical or a fantasy should not be criticized in terms of its realistic value, but a story with true-to-life subject matter profits immensely from a documentary treatment.

In the film "Airforce," for instance, the director, Howard Hawks, asked for a realistic camera treatment. He wanted a minimum of unnatural lighting. He wanted it to look as if the camera were grinding away on a real airfield or inside a real plane. No phony acrobatics. No unnecessary dollies, or panning, or other artificial movement.

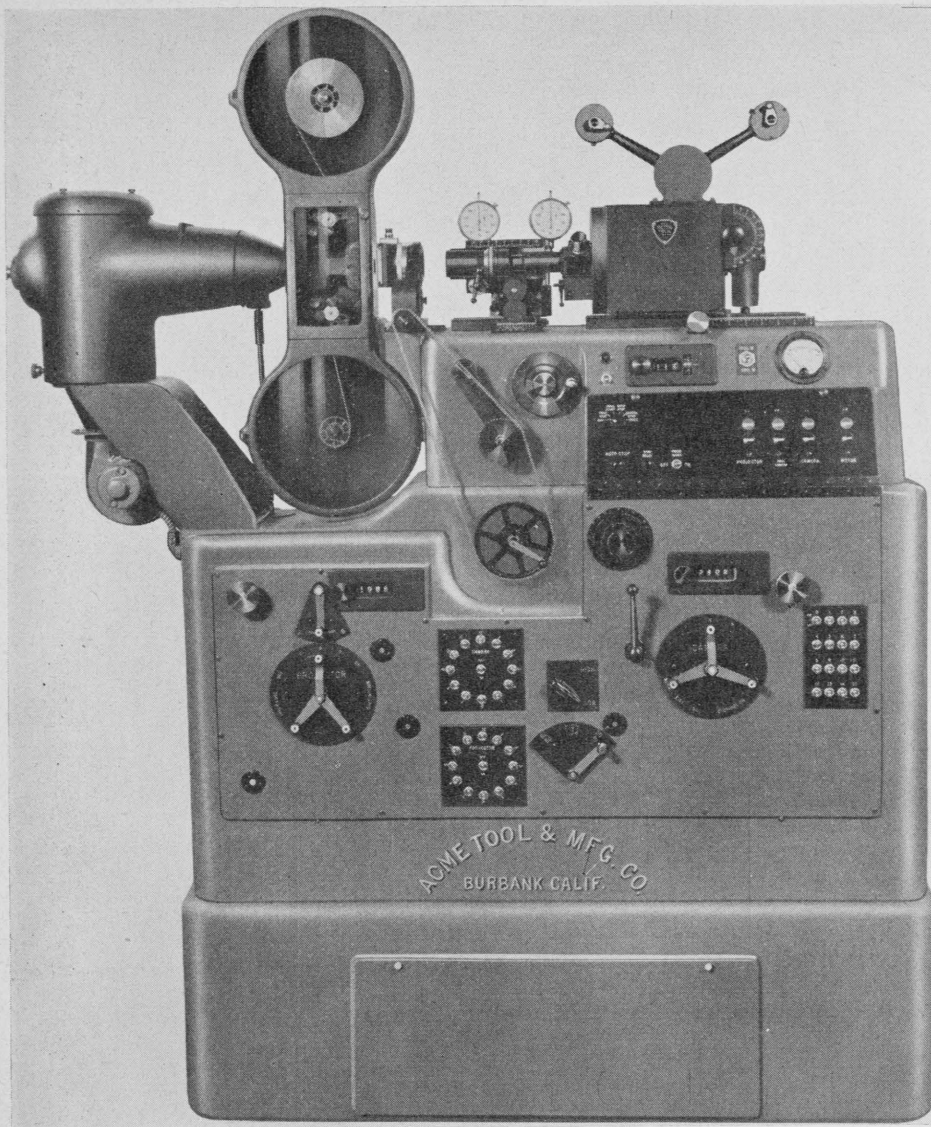
Many scenes were photographed with Eyemos, a small hand camera. The use of such cameras in this picture, incidentally, proved their effectiveness.

For only one example: in some of the most spectacular explosion shots, say, the bombed ships at sea, I directed an operator to shake his camera as if from concussion, let the actors blur out of focus, and tip the camera sharply as the decks tipped high into the air. This gave the audience a sense of real participation—an effect, difficult, even impossible to get with a big camera.

Despite these and other attempts, the average audience was practically unaware of the documentary method before the war began. He saw newsreels, *March of Time*, and possibly a few short subjects, but his real awareness began only when nations began to record on film the history of their countries at war.

He began to see documentaries from England and Russia, and, to a certain extent from Germany. Magazines like

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The New Acme-Dunn Optical Printer

By LINWOOD DUNN

1st Cinematographer, RKO Radio Pictures, Hollywood

OPTICAL printer design has never been standardized due to the fact that the machines have been custom built to fit the requirements of each set-up. Furthermore, the ideas behind the design of each machine are so varied that a first-class optical cameraman would find it extremely difficult to go from one machine to another without changing many of his methods of working. Most of the printers I have seen have suffered in design by the evident lack of influence in ideas from the man who runs the machine. Very often the project of building an optical printer is

completely turned over to the machine shop. The result is usually an excellent job from a mechanical standpoint, but sadly lacking from an operative one. The evident lack of close association between the mechanical designer and printer operator is constantly felt, with the latter bearing the burden, as he is the one ultimately responsible for the quantity and quality of the work turned out.

In the Acme-Dunn Optical Printer I have endeavored to design a machine which can efficiently handle all of the varied requirements of the major motion picture studio, based on my experience

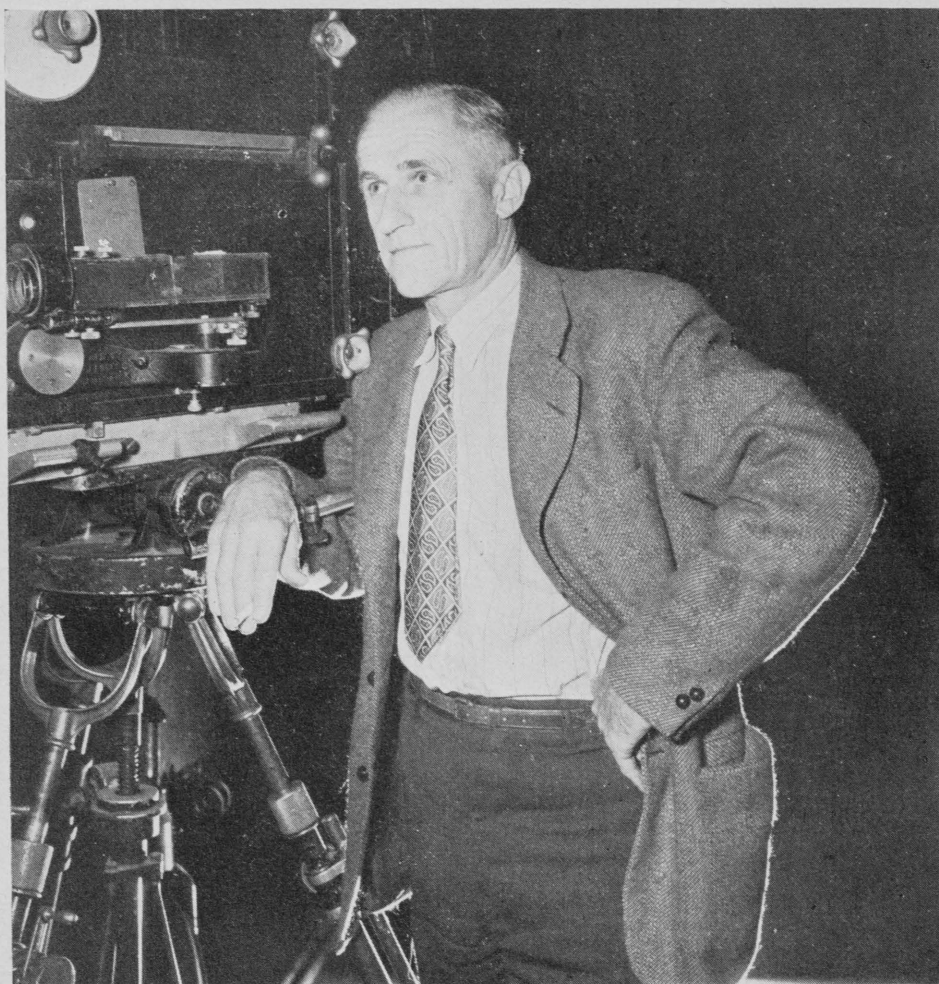
in this work for the past fifteen years at RKO Radio Pictures. Ease of operation has been the first consideration in the design of this machine, and through the untiring efforts of the engineers of the Acme Tool & Manufacturing Company of Burbank, California, no serious mechanical difficulties were encountered in obtaining the features desired.

The Acme-Dunn Optical Printer is of radically new design, as can be seen by the accompanying illustration. All operations and adjustments can be made from the one side of the machine without moving more than one step. The camera is designed especially for optical printing, and is an integral part of the machine. Great rigidity is obtained by the cast iron base and housing, and by the minimum distance between the optical center and camera base. All the conventional optical printing transitional effects such as lap dissolves, wipe-offs, slide-offs, etc., can be easily made with great flexibility of operation, to fit any special footage requirements, and can be either manually or mechanically driven. Automatically focused "zoom" or dolly shots can be made by simply turning one wheel, or engaging it with the accessory (wipe-over) drive for any speed of mechanically driven dolly. The range of this move-up is from full screen to less than the field of a 16mm frame. The focusing cam can be disconnected to make out-of-focus dissolves, which are often used for retrospect transitions. These effects can be made by moving either the lens or camera, independently of each other. The camera and lens units are mounted on ball bearing guides for maximum smoothness of movement.

Printing speeds are 10, 20, 30, and 60 feet per minute, with stop motion clutches operating up to 30 feet per minute. The camera and projector have separate clutches, controlled by a master distributor which can be set for any frame-combination printing within a 12 frame cycle. This distributor can be quickly set to make three-color separations, or to double every second frame, in order to change film speed from 16 silent to 24 sound speed. The combination of both of these operations can be done just as easily—making three-color separations at sound speed from a 16mm Kodachrome shot at silent speed. To do this, the distributor selector switches would be set to repeat the three separation frames from every other 16mm frame.

Skip-frame work can be done while running continuously at any speed, without the use of the stop motion clutches. The printer is equipped with a 16 frame selector switch which can be set to actuate either or both stop motion clutches at any predetermined frame. This is invaluable when doing special effects such as wipe-offs, and can also be used to automatically stop or start the projector on any particular frame for uninterrupted stop-frame printing during fades, laps, zooms, wipes, etc., where footage is short.

(Continued on Page 29)



Unseen Aces Of The Camera

HANS (Koney) KOENEKAMP, A. S. C.

By W. G. CAMPBELL BOSCO

IN the beginning, when motion picture theatres were Nickelodeons, when films were known as "flickers," when a "double-feature"—if such a thing were known—was nothing more than two split-reel subjects with a total running time of fifteen or twenty minutes, when ladies in the audience were asked to remove their large Gibson Girl hats, and projectors, like cameras, were cranked by hand, some of the most efficient and showmanlike cranking was being done by Hans Koenekamp.

Audiences always seemed to like the show better, and the films appeared to be more entertaining when Koney was the projectionist. And it wasn't because Koney sold them anything or overwhelmed them with his personality; he was as reticent and unassuming then as he is today. Rather, it was because

he was making his first contribution to the improvement of motion pictures by cranking his projector at varying speeds to compensate for the original errors made by the cameramen. Nothing was very standardized in those days, and one cameraman's idea of a speed of 16 frames per second was not another's.

Even the best of them seemed to err in their judgment of what was the right cranking speed, and the results on the screen were frequently not, well convincing. So, Koney set himself to correct this discrepancy; and by slowing down or speeding up on his cranking as the occasion demanded he screened better, more realistic action. And when the inevitable chase sequence hit the screen, Koney ground with gusto; to the added enjoyment of the audience.

Another of Koney's accomplishments

in those days, and one no doubt appreciated by the more sensitive and genteel members of his audience, was in reducing to a minimum that interval necessary for changing reels; an interval not infrequently accompanied by shrill whistling and the stamping of impatient feet. Koney could change reels in nine seconds flat. And by so doing set a record that, to the best of his knowledge, has never been beaten.

One day in 1913, after having been a projectionist for a couple of years or so, Koney met a man who was cutting quite a figure in the film business. His name was Mack Sennett. Sennett looked up and down Koney's lean six feet and asked, "Do you think you could run a camera?" Just like that. And because Koney is perfectly candid as well as being most saving in his speech he answered, "Yes." Just like that. And so the motion picture industry is, among some other things, indebted to Mack Sennett, who knew a good man when he saw one, for having opened the gates of a cinematic career to Hans (Koney) Koenekamp.

Sennett seemed to have startling methods of breaking a man in. Koney's first assignment had to be shot under water, in the submarine gardens off Catalina Island. And on the first takes something went wrong, or something collapsed, and the camera flooded. But Koney took it all as part of the day's work to improvise and experiment until he found a way to get those underwater scenes. And when he went back to the studio he had the sequence in the can. Sennett was quite happy about the whole thing, and promptly gave Koney a raise and a company of his own.

The strips of celluloid that he put through his camera in those days came out imprinted with the antics of personalities who were giving a new type, as well as a new concept of entertainment to an ever increasing audience all over the world, and whose names were becoming household words. Mabel Normand, Charles Chaplin, Fatty Arbuckle, Gloria Swanson, Wallace Beery, Ford Sterling, Charlie Murray, Chester Conklin, Mack Swain, along with many another, strutted their stuff, threw their pies, fought, chased and were pursued—while Koney cranked them on to fame and popularity.

One day Sennett told Koney that he had a new comedian who was about to appear in his first picture. "I want you to shoot the scene," said Sennett, "and I want you to give this new guy some tips about working in front of a camera. I think he's going to be all right." The new guy's name was Charlie Chaplin.

The personalities who trooped in front of Koney's camera interested him, of course, as they did everyone. But what interested him most was the still new, still largely unexplored science of cinematography. The possibilities he saw

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Proper Editing Means Better Pictures

By CLAUDE W. CADARETTE *

IF you were to write a book and submit the manuscript to a publisher, he will, if he is interested, send it to the "Rewrite Editors" for their corrections and criticisms. If the book is published, you will find many changes from your original manuscript. Words have been changed, sentences added or deleted and paragraphs shortened. This is done to strengthen your story and make for easier, clearer reading. Often, a whole sequence of the story is omitted to give the reader a continuous train of thought.

So it is with motion pictures.

A good film may consist of a simple plot and by omitting some shots and shortening some scenes, you weave the elements of the picture into closely knit sequences and then into a smooth story with perfect tempo.

To do a good job of editing, we must forget our reluctance to discard those scenes that hold a warm spot in our hearts or have a sentimental value if they do not contribute to the interest of our audiences. We should try to view our pictures with the same attitude that a stranger would have, that is, does the picture have an appeal for creating uninterrupted interest?

A poorly edited film will always receive the same reaction from an audience as a poorly written manuscript will receive from a publishing firm.

Good editing, like good exposure, is necessary in any type of film, whether it is a travelogue, scenario, or documentary. Each type of picture is telling a story and it is your job to do it smoothly, evenly, and forcefully. After all the necessary scenes have been made, they must be compiled in a logical manner so that the audience will have a continuous, uninterrupted train of thought.

The initial step in editing is to familiarize yourself with what is contained in each reel of film as it is returned from the processing station. Then cut the film into its individual scenes, and place them on a large reel in their proper positions as called for in the script. At this time, any obvious errors, such as incorrect exposures may be removed and discarded. After the film has been assembled in its proper

sequence and order, it is ready for close editing.

At this time, the film should be run on the projector and notations made of any errors in scenes that should be removed, meanwhile recording which re-take should be used. Also note the proper place to insert your titles and special effects. Never trust your memory in these matters and you will find that much time and unnecessary cutting is saved.

You are now ready to splice each scene so that the actions in them can be synchronized with the action in the following scene. Likewise, it provides a good opportunity to remove all superfluous frames which would retard the tempo of the picture.

An important function in editing film is the careful splicing of it. It is well to remember that an error of 1/1000th inch in a splice is magnified about 40,000 times on a large screen. Obviously, any slight inaccuracy in the splice will cause a considerable jump in the new scene, and may result in many torn perforations before the projector can be stopped. If you have no duplicate scene to replace it, your picture must be shelved or reworked in some manner. Splices should be so expertly made that they are not apparent as they pass through the gate of the projector.

In travelogues, as in scenarios, you should incorporate a story-telling idea or some feature to break up a monotonous series of outdoors scenes. Try to be original and use a new thought for your continuity rather than the old hackneyed ideas of shots of the car traveling along the highway or father continually fixing flat tires. Running gags can create a lot of interest in a travel film when they are new and unique.

A common fault of amateur movie makers is the overdosage of running-gags they force on the audience. I have viewed many films in which the continuity of the travelogue is greatly harmed by a constant repetition of a stunt and as a result, the film becomes rather boring. Usually a gag can be used three times at the most unless the situations in it change or are extremely amusing. One should keep in mind that your film is a travelogue and, not a comedy.

The purpose of combining a light continuity or a few running gags in a

travelogue is to provide a means of transporting your audience from one location in your travels to another location. Needless to mention, this purpose should be accomplished as quickly and smoothly as possible. A few laugh reliefs are always spicy in a picture, but don't make the error of lulling the audience to sleep with your efforts.

When cutting and editing the travelogue, assemble all of the scenes which cover one location or subject into the proper sequence of title, long shots and close-ups. After doing this, you can cut each scene to its proper length and completely edit this sequence. This sequence is then ready to be connected to the following sequence by inserting your continuity.

As a rule, long shots should be rather short as they only serve the purpose of establishing the location while the medium shots and close-ups bring the details of the location to the viewers. These latter shots can vary in length according to the amount of interest they contain and the importance of the subject matter.

After the film has been completely assembled, rerun it in the projector and make notations of the scenes or actions that need to be trimmed. The more you run the picture, you will become more conscious of any lag or drag in tempo and can correct it before someone else calls it to your attention. Repeated scanning of a film will usually reveal spots in it where it can be improved and this procedure is recommended.

A scene has only one effective length and it should be off of the screen the instant that it fails to hold anyone's interest. It is less harmful to your picture to have a few scenes cut too short, than to have them remain on the screen too long.

Titles should be simple and informative. The main title can be decorative, and colorful like the cover of a book, however the subtitles should be inconspicuous and the use of them held to a minimum. Subtitles at their best always distract the attention and disrupt a person's train of thought. The style of lettering should be in keeping with the type of your picture. As an example, a Christmas film can be lettered in Old English type while it would be incorrect to use Old English lettering on a picture centered around scenes of Mexico.

Action shots should be closely spliced so that the action of a scene is synchronized with the action of the following scene. Let us assume that in a medium shot we see a man raise a gun to his shoulder to fire at a deer. In the closeup, the action should start with the actual firing of the gun to tie it in with the preceding scene. Likewise, an action in a scene of a man striking another with his fist, should be followed by a scene showing actual contact of the blow. A few frames of hesitation will spoil the effect you are after and

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* Founder, Los Angeles 8mm. Club.



Left, a Marine "Combat Cameraman" taking his meter reading. (Photo by Sgt. A. W. Rhode, Jr.)

The Camera Is A Weapon

By CAPTAIN M. S. BLANKFORT, U.S.M.C.

THE first thing to realize is that you are pioneers. You have very little precedent to go on, and less doctrine. The field of combat is your oyster. You will make your own precedents and your own doctrine. The camera is a weapon. If you use it well, it can become as deadly and as effective in destroying the enemy as a machine gun.

Combat cameramen have a tremendous contribution to make. You are a vital part of our Intelligence, not only as aerial photographers—everyone understands their contribution—but as men who land with the troops, hide in the brush, work out from fox holes, and advance with the forward echelons. As a group, you can make a permanent record of an action which no single human eye can encompass until seen put together on a film. Through what you record, our

Staffs can find their errors and the errors of the enemy and can profit by both. Officers and men who study your film are studying something permanent in that the film can be shown over and over again without those inevitable changes which occur so frequently in repeated verbal and written reports. The camera is not subjective. It wasn't frightened when it shot an enemy tank advancing. It doesn't color what it sees. The pictures it takes can be reprinted without change and shown in places thousands of miles apart. The film can be studied frame by frame, inch by inch, foot by foot. It can be enlarged until objects normally passed over shout for recognition. And, above all, the film you shoot can be used to teach replacements and save countless hours.

For all these reasons and many more, your work as cameramen is as important as anyone else's in the combat team. And for these reasons too you have been trained in the technique of *how* to take pictures. But it's a long haul between knowing how to take a picture—and *what* to take! Unless you know what to turn your lens on, all your technical training in photography may be wasted. Unfortunately, it is extremely difficult to prepare for the job of knowing what to shoot, for the one prediction that can be

made about operations against the enemy is that they are unpredictable.

In Hollywood things are different. Cameramen are planted on our side of "No man's Land" and on the "enemy's" side and are instructed by the director what to shoot. If the "action" becomes askew or the lights aren't right or a camera breaks down or the tanks are held up or the "troops" are not deploying as per schedule, the director can blow a whistle and start all over again. But a studio is not Guadalcanal or New Guinea. No one is going to "direct" the Japs to make their assaults during sunny days so that they can be photographed; nor can any one "direct" the Commander of a Task Force to make his landing to fit the needs of combat cameramen. In short, the difficulties of finding what to shoot and being in a position to shoot it are part and parcel of the difficulties of combat. There can be no doctrine as to where a combat cameraman can best be sited to photograph an action. What then? Can we let cameramen go out into the field with our haphazard best wishes?

Fortunately, there are some general principles evolved out of a common-sense approach to these problems, which can make your pioneering job a little easier, and what is more important, make your film contribution more effective.

The first of these principles is *planning*. Too often, combat cameramen are of the opinion that anything filmed in a combat area is, by definition, important. They shoot everything they see. Their only limit is the amount of film they have in their cans. These "trigger-happy" cameramen must stop shooting and start thinking. They've got to take aim before firing. Like unit commanders who plan carefully before deploying their men, combat cameramen have the responsibility of using their film efficiently to get the desired results. This means finding out what there is or will be to shoot and how best to shoot it! This means—*planning*!

As combat cameramen, you must grasp the tactics of the action of which you are a part. You must understand the reasoning behind those tactics. You must know as much as you can about the positions of our own troops; and you must find out our Intelligence estimate of the enemy's positions. In short, you have to know what moves we're going to make—or try to make—and what our guess is as to what we are up against. Once you have all the information available to you, you can begin to work out your own tactics—your camera tactics. Then you can arrive at a rough estimate of what there will be to photograph, and you will be able to weigh this against the amount of film you have on hand.

Suppose you are with a Marine Corps force preparing to make a landing to establish a beachhead on the Island of X. You should know something of the

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The article by Captain Blankfort was delivered by him as a lecture to the Marines attending the photographic school which was sponsored by the Research Council of the Academy of Motion Picture Arts and Sciences and which was directed by John Arnold, A.S.C., at the Metro-Goldwyn-Mayer Studios where Marine Combat Cameramen were trained. Captain Blankfort, in submitting this piece, stated that his main object is to start people thinking about the problems and work of these Marines making pictures under fire. It is an intensely human document, and we hope will start our readers thinking—and buying more War Bonds. The Editor.

Motion Pictures' Post-War Role

By NATHAN D. GOLDEN, Chief Motion Picture Unit
Bureau of Foreign and Domestic Commerce

POST-WAR planning is today claiming an increasing share of the attention of industry, government, and the general public. As the tide of war moves, more and more strongly, toward the eventual success of the Allied armies, the urge to study the conditions that will surround markets abroad after the war becomes steadily more compelling.

Much thought is being given to the movement of actual *physical commodities* after the war. Much study is being devoted to the conditions that will govern expanded *transport facilities* of the future, especially in the air. But is equal thought (in relation to its importance) being given to the question of a reasonably free and equitable flow of that powerful and pervasive "*intangible*," the motion picture, which works on a tremendous scale in the realm of "pleasure in leisure," of emotional reactions, and of stimulating thought-patterns? The answer, one feels strongly, should be "Yes"—but one hesitates to give that answer.

Motion pictures, in the post-war world, can operate potently as a force for democratization, for human feeling, for wholesome impulses, no less than for the salutary benefits of recreation. Through the mind and the imagination they can work cogently for good. (The Nazis, knowing the extraordinary power and effectiveness of this medium, have used the motion picture for evil ends; one will not easily forget how, in at least four capitals whose conquest the Germans contemplated, they gave a private screening of a "terror film" of Nazi war, portraying the devastation, the wholesale wreckage and awful suffering, that fell upon other peoples who had resisted Hitler's will.)

Some surveys today show that more than 100,000,000 people are passing weekly through the doors of the 17,500 American motion picture theaters. The influence of the medium, as here in our country, is indisputable—and growing. Will the post-war era witness a proportionate arena of influence—with fair opportunities and an open field—for the Hollywood pictures in the other countries throughout the world?

Struggle and Effort Loom

In the years before World War II, our foreign motion-picture markets grew rapidly. It required little if any effort on our part to control most of the screen time of the world. The reasons were obvious: we produced the best pictures (that fact was never effectively denied), and our stars were exceedingly well liked by foreign audiences. Abroad,

most domestic movie industries were poorly financed, and their films, to put it mildly, left a great deal to be desired.

But—from official reports and press stories now reaching Washington—it is plain that that picture will be altered very perceptibly after this war, and our American motion-picture industry may find itself fighting, as it never fought before, to distribute its products in foreign markets.

If the post-war contest in this field is a *fair* contest—one based upon *quality of product*—Hollywood need have no fears. If the fight should prove to be of a different character, Hollywood may conceivably find itself dependent almost wholly upon its domestic United States market to keep itself on a sound financial basis. The situation is certainly one to *induce thinking*, and to generate judicious, skillful, and determined *post-war planning*.

Power Realized, Plans Framed

Our American motion-picture industry is fully cognizant of events that might develop after this war, and has already set its sights to recapture its world markets when the guns of World War II cease firing. But we are not alone in such thoughts, nor do we have anything resembling an exclusive franchise along those lines.

Throughout the world, all countries now realize more than ever the power and influence of the motion picture. They have seen how American films have had a marked effect on the daily lives of their people, how motion pictures have aided greatly in furthering the sale of many varied American products abroad and have diverted to American manufacturers much trade that was formerly enjoyed by others.

Because of the undoubted influence of this potent medium, practically every country of any importance has its own post-war plans for the building of its own motion-picture industry, and closely associated with this is foreign governmental effort to combat the influence of American pictures on world merchandise movements.

Great Britain, the Soviet Union, Sweden, Switzerland, and Latin American countries, such as Mexico, Chile, Argentina, and Brazil, are girding themselves to give the American industry its greatest competition for post-war film sales.

British Plans

Great Britain, for some time now, has been formulating its plans to win world screen-time for its films—and this with the encouragement and assistance of the

Government's Board of Trade, as is quite naturally to be expected. In a recent speech before the British Film Producers Association, Mr. Gaitskell, of that branch of the British Government, said: "There is a feeling in many quarters that development of exports generally will be assisted by the successful export of British films. It has been said 'Trade follows the films'; I do not know how far that is an exaggeration, but there is something in it. We are paying special attention to film exports from that angle."

Mr. Gaitskell, it may be noted, stated no fact that the American motion-picture industry did not know. Our films have been silent or sound-accompanied salesmen of American goods and democratic ideals in world markets for the past 20 years without any assistance from the United States Government.

The British industry, it is generally realized, has learned much during this war on how to make good motion pictures. True, most of the British industry and its technicians have been making pictures for their *Army and Navy*, but they have been acquiring knowledge as to how good movies should be made and how to tell the story. If some of the British films made during the past year, under unfavorable conditions may be considered samples of how the British technique of film production is progressing, then the British bid fair to become our greatest competitors in the film markets of the world.

Entering the British motion-picture industry recently have been powerful interests who are determined that British pictures shall be shown throughout the world. These interests are well-financed, and their prospects of reaching the envisaged goal look brighter now than ever before in the history of Britain's motion-picture industry.

Nazis Making Broad Plans

The reverses that the Nazis have been suffering on the various military fronts apparently do not deter them in the slightest from going right ahead with broad and sweeping plans for the future in the motion-picture field. The U. S. Department of Commerce has just received the illuminating text of an article on this subject that was published only a few weeks ago by a German periodical. In the film industry, says the Nazi writer, "the war has resulted in a closer cooperation of European countries," finding its outward expression in the establishment of the so-called "International Film Chamber." That organization, the Germans allege, comprises 17 countries.

Its idea, its primary purpose, say the Germans, is to fill the yawning gap that has developed in numerous continental European countries in consequence of the discontinuance of the receipt of films from the United States. The Nazis unhesitatingly admit (since they could hardly do otherwise) that cessation of the flow of Hollywood pictures to Europe

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The Camera is a Weapon

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general plan of the action; what beaches are going to be assaulted, what opposition is expected. You should know something of the terrain of the beaches and the island and where the limit of the beachhead (Force Beachhead Line) has been designated. The time set for H-hour is very important, for it will determine to a great extent what wave you go in with. If the first wave comes before daylight, it will be too dark to shoot. The second wave or the third—or even a later wave may be better for your purposes. Remember that you can't shoot your film while you are running for cover, but if you know the general operations plan you ought to be able to move to a site, camouflage it and be in a position to take effective pictures.

Planning your film tactics will help to eliminate a situation where combat cameramen moving in with a landing force have used all their available film on the beach and had nothing left to shoot with when the troops advanced inland to the Force Beachhead Line. If two or more cameramen are attached to the same assault unit, planning between them is essential to avoid duplication.

Planning your film tactics must also include the element of flexibility. In combat situations, unit commanders have reserves. In that manner, too, you must allow for a margin of reserve film. You have to be prepared to photograph anything—anytime it happens. Your camera, like your knife and carbine, must be ever on the alert. To say you have no film left is, in most cases, the poorest excuse you can offer.

To sum up: You must first get an estimate of the situation, and then plan your own camera tactics as to what to shoot and where to shoot it from, leaving a margin of safety of your available film to cover at least part of the inevitable "surprises" of combat.

These "surprises," the unpredictable turns of war, may turn out to be the most important things you photograph. Planning for them as far as you are concerned means only, as we've said, that you have reserve film. But perhaps of equal importance with the film is whether or not you are aware of "surprises." Being aware means two things: knowing the plan of operations—which we have already discussed—and, second, having a "nose for news." This "nose for news" is cliché which is almost beyond definition. Generally speaking, it can mean being alert to whatever is happening, or at the newspaper legends have it, being on the spot before it happens. It means being inquisitive and persistent—and not being satisfied with the first answer you get to a question. It is not a quality, unfortunately, which can be taught; however being aware of its existence and importance is the first step toward achieving it.

With combat cameramen, a "nose for news" has a special meaning. Your "news" can't be haphazard. It has to have a purpose behind it. *Purpose* is the second general principle to follow.

There may be months during which you are at some advanced base doing nothing because apparently nothing is happening. Your film is burning a hole in the cans. You say to yourself: "True, nothing is happening by way of action against the enemy, but there is considerable training going on. Training is action. Camp conditions are unusual. They would be good picture material. Let's make pictures."

All your reasoning is sound. Pictures should be made under those conditions. But those pictures must have meaning. Film taken of a chow line on Guadalcanal is not necessarily either meaningful or important. But that chow line broken up by an air raid alert becomes significant. When chow is complicated by alerts it becomes a problem both for the men and the mess sergeant. How that problem is faced and solved would make a picture that would help enormously in preparing the next boys who come out. Thus, when you're not in the line of actual combat, make pictures—but with a purpose. Judge every shot by whether it adds something to the understanding of whatever situation you're in.

You are not tourists; you don't make travelogues. You have a responsibility to the service for every foot of film you shoot. And whenever possible the purpose for which you shot your film should be explicit in the film itself.

The third principle is *clarity*. Wherever you take your pictures—on some Japanese-held beach or at some base in New Zealand—you must remember that what the eye sees and what the camera sees are not the same. For example: You are so sited as to give you a fine view of a line of enemy emplacements hidden skillfully in the brush and forest-fringe some distance away. You have seen some of them move. You have seen an occasional glint of an anti-tank gun. You have heard their machine guns and rifles. There's a six inch lens on your Eyemo and you say to yourself: "What a shot! Live Japanese in action on my film!" Carefully you take your picture, and sometime later your film gets back to the States for processing and release. We see it and we say: "What's that man wasting film for? All he's shown is some pretty scenery, and if there's anything behind those trees, we can't see it."

We don't see the enemy on your film because the camera didn't see him. You were tricked by what you saw and heard *before* the camera started rolling. You read into the scene what literally was not visible. To you, the enemy was there because you saw and heard him. You probably had even ducked some of his bullets. But to us who saw your film, he was so well hidden he wasn't there at all, and nothing indicated that he was firing at our troops. Therefore, in taking

your pictures, you must constantly bear in mind that your film is the final judge of the scene in front of you. You must ask yourself: What will be visible to those who run my pictures in a projection room several thousand miles away when I'm not around to explain? Will it be clear to those present why I shot this footage?

One way of helping to keep the content of your film clear is by trying to tell a story with it. To tell a story, for your purposes, means having a beginning, middle and end to any sequence you shoot. You may not be able to photograph them in correct order, but don't be afraid of using a little ingenuity. Think in terms of photographing cause and effect. That in itself tells a story. A shot of an anti-aircraft gun in action followed by a shot of a falling plane is good, although simple, story telling. Two days may have passed after you've filmed the A. A. gun before you've been able to get the falling plane. Don't let that worry you. If the two shots go together, that's all that can be expected of you, under the circumstances of combat. Develop your sense of continuity and story. Keep a record of the scenes you've shot, and after a while examine it and find out what may be missing to give purpose and clarity to your entire footage. It may be no more than a meeting of staff officers. It may be a shot of a truck convoy or a pool of landing barges. It may be all those together. But if you keep trying to add up your film to tell a clear, purposeful story, you are bound to approximate a more complete photographic record of the action.

A part of the job of story-telling comes with the right use of your camera. If you are using a motion picture camera, then use it to take *movie* pictures. For other purposes, you have your still camera. You have probably been instructed not to pan too quickly or too often. That advice is sound, at least, until you get to know your camera better. But a pan shot, at the right time and at the right speed of movement can help immeasurably to tell a story.

Planning, purpose and clarity. These are the three general principles derived out of a common sense approach to your problems. There is a fourth point which is not a principle but rather a guide to action once you have been attached to a combat unit.

You will need considerable help to get the information on which you will base your planning. This information will not always be accessible for various reasons. It is up to you, therefore, to make it accessible. The Two Section (Intelligence) and the Three Section (Plans and Training) can be counted on to have the material you need. In these Sections you will find officers who understand your problems and will help. If, as sometimes happens, an officer doesn't fully comprehend the importance and the necessity of your job keep hammering away at him until he gives you what you need.

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Hollywood, Calif.

EASTMAN FILMS

Motion Pictures' Post-war Aims

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has left a tremendous cavity in the screen entertainment of the Reich-dominated countries. But they have their own plans, which they present with typical assurance.

An annual production of 400 to 500 films (the Germans estimate) is required for the 27,000 motion-picture theaters of the European Continent, with their 11,000,000 seats. Can such a demand be satisfied, despite the terrific and steadily tightening exigencies of the war? The Nazis sound confident. "This production," asserts the *Deutsche Zeitung* in Ostland, "will be attained in spite of all difficulties." "The planned German quota of 110 films will in any case be achieved," boldly claims the Nazi writer.

"This year's Italian production will not be much less," the Nazi analyst figures. The recent violent explosions, disruptions, and incursions in the Italian "theater"—the theater of grimly real action—make one exceedingly dubious as to whether the Nazis will ever witness the realization of those fond hopes.

France, Spain, Other Countries

Among the film producers on the Continent other than the Reich and Italy, says the German writer whom we are quoting, France is growing in importance, after the shattering economic disturbances to which its once leading film industry was subjected in peacetime and after its collapse soon after the beginning of World War II. Considering the "collaboration" with the German and Italian film industries, it may be expected, the Germans calculate, that France will produce about 60 long films this year.

Among the "southeastern countries," Hungary has developed during the past decade a motion-picture industry of its own, which, in the German view, has attained a good reputation in foreign markets and has even been improved in efficiency during the course of the war. Of the two large film studios in the Hungarian capital, Budapest, one is at present "largely at the disposal of the German film industry." Just the same, it is expected that Hungary will produce about 50 real Hungarian films during this twelve month.

Spain is endeavoring to reach that same figure (50), though development has been rather seriously retarded by the consequences of the civil war and by the element of mounting costs. The Spanish film industry, it is noted, is encouraged as much as possible by the Franco Government, "which is particularly interested in export to the Ibero-American countries," including such increasingly significant markets as Argentina, Chile, Peru, Venezuela, Colombia, and Mexico. Competition on the part of

Spain is probably going to play a role by no means negligible in the post-war years.

Slightly lower than that of Spain is the production that may be expected in the Scandinavian countries, which have always had a large number of motion-picture houses and lively activity in this field, but which have (it is noted) paid relatively little attention to their own production for a long time "on account of the predominating influence of films from the United States." Sweden, it is stated, will produce about 25 films in 1943, and Denmark and Finland about 15 films each. Switzerland, one of the few lone neutrals in Europe, is being counted on to turn out at least 10 films.

Reich "Counts Chickens"

The Nazis, not unnaturally, view the diminution in the supply of American films in the countries of "Fortress Europe" and its environs with a considerable degree of complacency so far as the immediate and ultimate possibilities for Axis-dominated Europe are concerned. They are setting themselves to shape post-war movements in this highly important specialized realm of trade, entertainment, and thought. They are already maneuvering to grasp every conceivable opportunity to see that motion-picture matters develop in a manner to augment their bank-accounts. The Nazis are clearly and resolutely envisaging post-war potentialities and are manifesting every intention of driving toward their movie objectives with typical Teutonic doggedness.

We in America well know that the coming total defeat and collapse of Axis power will leave scant scope for any world-embracing—or even Europe-embracing—scheme of domination by the German and German-dominated motion-picture interests. But the over-all picture that we clearly discern in such a report as has been cited above *may*, to our own advantage, indicate the necessity for long-range thought and truly forward-looking action on the part of the Hollywood industry—thought and action that take cognizance of the multifarious changes which this war has wrought and is now inducing, in what may be described as the motion-picture patterns of many foreign lands.

Changes are Constant, Varied

Those changes may be discerned not so much in any drastic overturns or reversals of previously existing situations as in manifold rather-small modifications and departures. Such modifications are of every imaginable kind. It may be worth while, for a few moments, to turn the spotlight hither and yon, on the foreign motion-picture "stage," and note just a few of the odd and assorted new developments under the impact of the war. Each of them *may* mean something in the future.

In Australia a new law requires that all theaters stay closed on Sundays. In that Commonwealth, too, we find a new

movement to establish a circuit to show Russian films exclusively.

In Brazil, all Axis films imported in 1942 or in the possession of distributors were later confiscated by the Government.

In Haiti we see the motion-picture theaters reducing the number of performances given daily, because of a shortage of electricity. In Afghanistan we find a ban clapped down on "any political news reels" (pretty broad term). And we learn of untutored natives in the wilds of Burma's jungles reduced to a state of mingled ecstasy and panic by the sight of their first movie.

Turkish citizens, we ascertain, are forbidden to attend even private screenings of any propaganda films.

A Swedish producing company has displayed the energy and summoned the specialized skill necessary to embark on the production of a full-length cartoon in the Disney manner.

The people in Algeria are making it plain that, in their motion-picture fare, they emphatically reject "psychological problems."

Britain establishes a new and vigorous association to promote the production and use of scientific films.

Staid trade experts at the Department of Commerce in Washington find themselves, upon occasion, irresistibly engrossed by consular descriptions of the behavior of native audiences of the less-developed countries as those spectators view (rarely, or possibly for the first time in their lives) a lifelike picture on a screen—their unrestrained shouts of excitement and roars of delight, their slappings and cavortings, and other fascinating evidences of "audience participation." Their enjoyment plainly points to enlargement of markets in the future.

The items just cited have not the faintest semblance of organic unity or inter-relationship—but they all drive home one fact: namely, that things are moving swiftly in the motion-picture field abroad, that new forces are being unleashed, and that Hollywood will need, more than ever, to *know*, to *study*, and to *plan*.

Films Follow Armed Forces

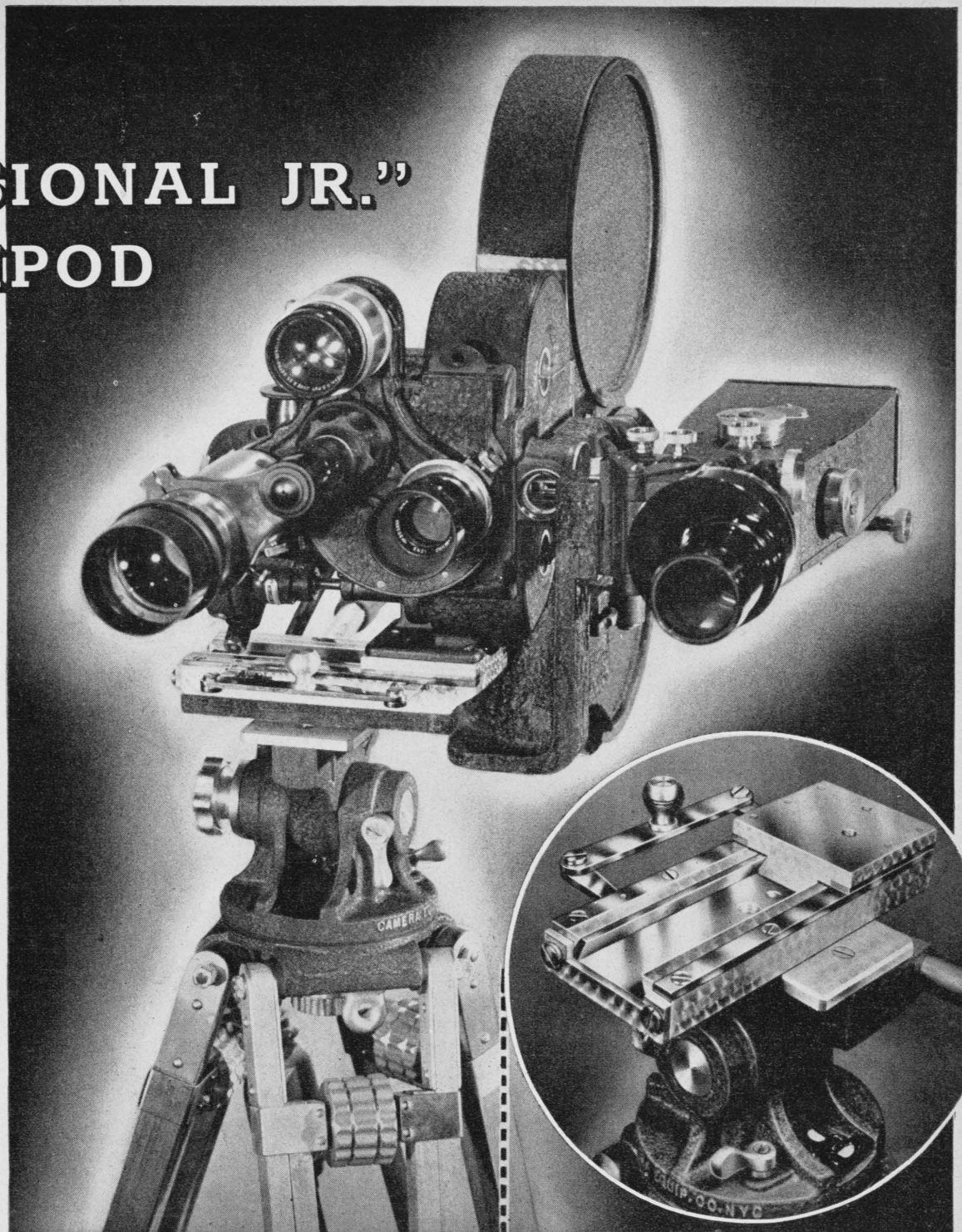
One of the really potent factors now shaping the preliminary stages of the world film situation that will develop as the war ends is the presence of contingents of the armed forces of the United States in nearly every corner of the world. And American movies inevitably follow the flag. Consequently, to an unprecedented degree in many cases, Hollywood's entertainment films are being projected on screens in countless remote, exotic and previously little-known regions—in steaming, tangled South Sea islands, in the frigid Arctic, in arid Africa, in Sicily, and in India and Ceylon as our forces prepare to start "on the road to Mandalay."

(Continued on Page 22)

THE NEW "PROFESSIONAL JR." * TRIPOD WITH REMOVABLE HEAD

The B & H Eyemo camera shown here mounted on the "Professional Jr." Tripod and Shiftover has been especially adapted for aerial use by the Office of Strategic Services, Field Photographic Branch, Wash., D. C.

*Patent No. 2318910



Unsurpassed in Quality, Versatility and Rigidity

★ The friction type head gives super-smooth pan and tilt action,—360° pan and 80° tilt. A generous sized pin and trunnion assures long, dependable service. "Spread-leg" design affords utmost rigidity and quick, positive height adjustments. A "T" level is built into this 14 lb. superfine tripod. The top-plate can be set for 16mm. E.K. Cine Special, with or without motor; 35mm. DeVry and B & H Eyemo (with motor), and with or without alignment gauge.

Tripod Head Unconditionally Guaranteed 5 Years

"Professional Jr." Tripods and Cameraquip Shiftover Alignment Gauges are used by the U. S. Navy, U. S. Army Air Bases, Signal Corps, the Office of Strategic Services and other Gov't Agencies—also by many leading Newsreel companies and 16mm and 35mm motion picture producers—for important work.

SHIFTOVER ALIGNMENT GAUGE

★ This Shiftover device is the finest, lightest and most efficient available for the Eyemo Spider Turret prismatic focusing-type camera.

★ The male of the Shiftover attaches to the camera base permanently and permits using the regular camera holding handle if desired. The male dovetail mates with the female dovetail base and permits the camera to slide from focusing to photographing positions for parallax adjustment. The camera can be locked in desired position by a positive locking-device.

★ The Shiftover has a "stop-bracket" which prevents the camera from sliding off the dovetail base—and is provided with dowel pins which position it to top-plates of tripods having $\frac{3}{8}$ or $\frac{1}{4}$ -20 camera fastening screw.

FRANK C. ZUCKER
CAMERA EQUIPMENT CO.
1600 BROADWAY NEW YORK CITY

Post-War Lighting Outlook

The Forgotten Cameraman

THE following highlights of "lamp-dom after the war" are taken from a talk delivered recently by Ward Harrison, director of G. E. lamp department's Engineering Division, to a group of lamp sales executives at Nela Park, Cleveland.

A real market for fluorescent lighting after the war will be the nearly two million stores in the U.S.A. These stores, according to all utility executives contacted by Mr. Harrison, are chiefly interested in F-lighting. Incandescents, however, will still have considerable use for spot-lighting.

Chain stores alone, one survey shows, will spend a half billion dollars in the first year after the war for store modernization. That divides itself into \$3,500 per store. "And good lighting," Mr. Harrison points out, "has always stood high up on the list of things a store should have."

He pointed to three objectives in the G.E. 3A store-lighting plan: lighting for attraction, appraisal, and for atmosphere. Of interest to architects and manufacturers of store-front materials is the all-glass "visual store-front" which reveals the whole store from the street. To accomplish this, the "visual storefront" store will require a relatively great amount of light. Among other markets for greater amounts of fluorescent lighting will be the theater and the gas service station.

Industrial Market

Only one-third of American industry as a whole is well lighted today. That leaves two-thirds of the industrial market (both large and small plants) yet to be lighted in accordance with present lighting practice.

Sealed Beam Lamps

Many types of hermetically sealed lamps are being used on military vehicles, as landing lamps for war planes, for signaling on the ground, in the air, and at sea. An exceedingly powerful lamp is being developed for searchlighting and other military applications too secret to be revealed here. With slight modifications, sealed-beam lamps should find good post-war applications in the farm and railroad lighting fields. New opportunities for improved lighting for outdoor sports and for better drying methods through infrared radiation are indicated as the result of other lamp types developed for war needs.

Projection Lamps

"The peacetime demand for projection lamps should expand at a greatly accelerated rate," Mr. Harrison believes. The value of movies, as an educational medium used so extensively by the armed forces, has been definitely proved. "We shall also doubtless see a wide peacetime application of the V-Mail idea for photographing and projecting of microfilm records," he declared. Application of

this war-born technique, Mr. Harrison believes, would not only make for much more effective and compact business filing but would facilitate a wider dissemination of educational material.

Better Photo Lamps

Duration developments in the photo-flash field has led to material increases in peak lumens of five G. E. Mazda Photoflash lamps. War needs have also brought about the perfection of an uncanny photo device permitting flashes of enormously high candlepower, each flash lasting for only a few millionths of a second. Obviously, the peacetime applications of this super lighting "machine gun," equipped with a mercury vapor light source, holds great potentialities for the commercial, portraiture and news photo fields.

Germicidal Lamps

One day, the public will hear specifically of the role being played by germicidal lamps in barracks, hospitals, submarines and elsewhere in the war effort. "This lamp, I believe," Mr. Harrison said, "will have a big future." Its importance in school rooms of the country probably will be second only to the use of germicidal lamps in the nation's hospitals. He sees a germicidal fixture and lamp business equivalent to at least one-fifth that of the relighting all of the country's schools.

Just as the use of germicidal lamps have been used by sugar refineries to sterilize a special sugar for canning—and at one-tenth the former cost—and by meat packers to improve sanitary conditions of meat storage places, so will these germicidal lamps more than likely find countless practical uses in other branches of the foods industry.

F-lighting in Homes

Mr. Harrison further believes that millions of men and women war workers, aware of the advantages of 25 to 50 footcandle levels from the fluorescent systems in their war plants, will not continue to be satisfied with the relatively low levels of lighting in their homes. It is not beyond the bounds of reason to presume that five to ten million fluorescent lamps alone for kitchen fixtures will be sold in the first year after the war ends.

Street Lighting

More safety and lighting conscious than ever before, many municipalities have already made detailed plans and are setting aside funds for post-war improved street lighting, Mr. Harrison reveals. Development of better street and highway lighting units is underway. It is not too early, Mr. Harrison feels, for utilities to be urging proper authorities to map plans for post war street lighting programs and to take an active part in these activities at the earliest moment.

DURING the past few weeks this writer has read with considerable interest the rave reviews that various newspaper critics have written about a number of very excellent motion pictures that have been released late in the year with the hope that they might win the coveted Academy Award.

One thing struck me squarely between the eyes in practically all of the reviews. It was the fact that directors, writers, producers, actors and actresses were given credit for the greatness of the pictures. Somehow or other the reviewers didn't seem to realize that it was the cameraman in each case who photographically placed upon the screen the various "moods" they were raving about.

"Madame Curie" is a great picture, but one of the most important elements that makes it so is the mood that Cinematographer Joe Ruttenberg managed to capture with his camera. Had he missed fire with his photography the picture would have lacked its present greatness. The same goes for all the great pictures of the past year.

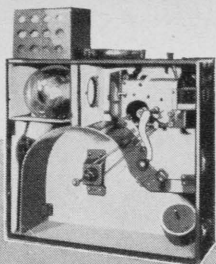
I, personally, feel that it is high time the cameramen were given some recognition by the critics, many of whom claim to have uncanny knowledge about what makes a picture great or bad. Cameramen throughout the years have concentrated on their art, and have failed to hire press agents to publicize them and make the picture-going public conscious of them. Perhaps, it is their own fault that critics overlook them. If so, it might be a good idea for them to get a personal publicity agent to tell the world about the great part they play in the making of successful motion pictures. In the meanwhile, let us hope that the critics somehow will realize that while a director may decide on a mood and tell it to his cameraman, it is the cameraman who has to understand what the director wants and puts it on the screen. HAL HALL.

OWI Does Three Reels

"Pipe Line," "Yellow Springs" and "The Town" have been completed by the OWI Overseas Motion Picture Bureau. With other documentaries, now in work, to round out the program, they will be ready for an invitational Hollywood screening early next month.

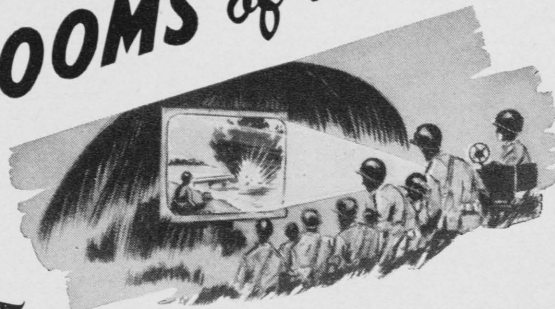
Magazine Picks 'Curie'

Scholastic Magazine has selected "Madame Curie" as best film for young people in the January, 1944, issue.



WORLD'S FIRST PORTABLE PROJECTOR—BUILT BY H. A. DeVRY IN 1912.

His **IDEA** Took Motion Pictures to the **CROSSROADS** and **CLASSROOMS** of the World

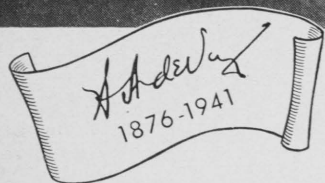


THE modern miracle of Visual Education—given full leash by the speed-up demands of War—had its beginnings in 1912 in a "suitcase projector" that was destined to take motion pictures out of the theater into the meeting places and classrooms of the world.

For three decades Dr. Herman A. DeVry—the man who conceived the **IDEA** of **PROJECTOR PORTABILITY**—made a succession of engineering contributions to the progress of Visual Education that won him a place with Thomas A. Edison and George Eastman on the Honor Roll of the Society of Motion Picture Engineers.

Today's mass production and fighter film-training programs were presaged by his 1914 pioneering of a school library of 86 motion pictures on major subjects of the school curriculum—complete with teacher study guides. In 1925 he established the *DeVry School of Visual Education*, which developed into the National Conference on Visual Education—the largest organized force in the visual field dedicated to the furthering and perfecting of "learn-by-seeing" techniques. Also in 1925 he founded *DeForest's Training, Inc.*, to teach Electronics with the aid of motion pictures.

Dr. DeVry would have been 67 years of age on November 26th. For the company that bears his name, 1943 is the 30th anniversary of its founding. Over its plants flies the covered Army-Navy "E" with Star—designating continued excellence in the production of motion picture sound equipment—another "first" for **DEVRY**—another tribute to the vision, determination and integrity of its founder—whose inherent modesty would disclaim the oft' heard tribute, "*Father of Visual Education.*"



DEVRY

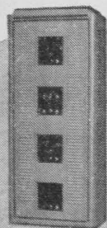
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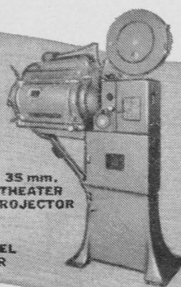
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HOLLYWOOD



DEVRY DUAL-CHANNEL THEATER AMPLIFIER



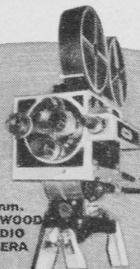
35 mm. THEATER PROJECTOR



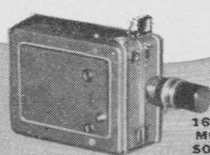
FILMSETS—48 FILMS COVERING SOCIAL SCIENCE CURRICULUM



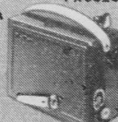
MODERN 16 mm. EDUCATIONAL & RECREATIONAL FILM LIBRARY



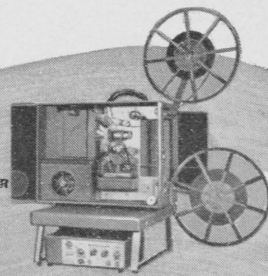
35 mm. HOLLYWOOD STUDIO CAMERA



ABOVE: 35 mm. BATTLE CAMERA



RIGHT: 16 mm. ALL-PURPOSE MOVIE CAMERA



16 mm. MOVIE SOUND PROJECTOR

WORLD'S MOST COMPLETE LINE OF MOTION PICTURE SOUND EQUIPMENT

Motion Pictures' Post-war Aims

(Continued from Page 18)

What does this mean in terms of potential post-war markets, post-war trade arrangements, post-war planning? These movies that are "breaking new ground" as they accompany or follow the armed forces are arousing wholly new desires for entertainment among resident populations—they are stimulating interest, creating demand; they are opening the door to future opportunities for even broader geographical distribution of the Hollywood studios' products than we have witnessed in the past.

We have just used the word "geographical"—and that serves to bring home the reminder that different geographical areas have different political set-ups and governmental jurisdictions. They have, and *will* have, different trade-control measures, tariffs, fees—and possibly restrictions of a nature that are somewhat hampering. Which brings us to a feature of "motion pictures, post-war," that can be discussed only with a marked degree of circumspection.

Competition on Merit

The American motion-picture industry has always welcomed fair competition in any market of the world, and it seems quite reasonable to assume that this is the policy to which it will consistently adhere in the post-war period.

The United States is the greatest dollar market in the world for good motion pictures. Motion pictures of real excellence, whether they were produced in Britain, France, Germany, or any other country, have in the past found ample and generous opportunity to compete in the United States market with the films from our own studios.

Are reciprocal conditions to prevail abroad in the post-war period? It seems scarcely necessary to emphasize the troublesome character and general undesirability of foreign artificial barriers such as quota and contingent systems that gravely impair the opportunities of our American films to compete freely abroad. It goes without saying that, in the post-war years, our motion-picture industry strongly hopes to see the elimination of any regulations abroad providing that—as a condition precedent to doing business in a given market—our American companies must either acquire a number of the domestic films of the country in question or must cause the production, with American capital, of a given number of films there. One feels justified in saying that it seems difficult to discern the equity of such hobbling requirements—under which the Hollywood films must struggle over difficult hurdles before they can reach the foreign screens and satisfy the eager entertainment hunger of the foreign audiences.

A thoroughly impartial observer on the sidelines might well ask: Is it not

true that *quality of product* is the only genuine basis and criterion of fair competition? The foreign patron at the box office, in the post-war period, will be the real and competent judge of quality films and of the types of pictures that he prefers.

If pictures produced in the United States happen to be bad, audiences in this country will not patronize them merely because they are of American make. The same holds true in other world markets. Administrative walls and restraints cannot make unsatisfactory motion pictures seem good to those who view them. Shackles imposed from above, like artificial stimuli for an effort inherently weak, simply serve to distort the normal pattern of things and to impede or frustrate the natural movements, international commerce, or motion pictures as a vehicle of entertainment, emotion, vision.

It may assuredly be said that the United States motion-picture industry feels, unanimously, that the *quality standard* is the only type of barrier to which our American films should be subjected, in order to do business in world markets.

For Fair Opportunity

Will the free flow, between nations, of this powerful "intangible," the motion picture, be given consideration in the conditions that will surround the framing of the peace? The American industry hopes so.

It seems virtually certain that the agenda of the peace-making will embrace the endeavor to assure fair conditions and circumstances in other activities such as mining, agriculture, oil, steel, air transport, and various other economic aspects of the modern world. Many students of the situation believe that comparable attention and efforts may well be devoted to the motion picture, which may fairly be said to have proved itself a necessary instrumentality in the successful prosecution of the war, and which promises to be equally significant in the coming era of peace.

The morale-value of our pictures is being attested, at this moment, by careful observers abroad. As quickly as Axis-occupied territories are liberated, American motion pictures are sent in for showing to the people who have been freed from the Nazi-Fascist tyranny. People who had "starved" for years for really entertaining American films, who had been forced to look solely at Nazi propaganda pictures, are today crowding the theaters of North Africa and Sicily as never before.

The motion-picture industry has often been referred to as one of the ten leading American industries. Its contribution to the war effort has certainly been notable. It has its share of gold stars on its service flags. Its personnel and facilities have been made available to the Government without profit, and its stars have brought relaxation and high-spirited pleasure to our fighting

men in the training camps in the United States and at the front-line posts in all theaters of war. One well-known columnist-commentator made this statement, just the other day: "Diversion and recreation are vacuum-cleaners for the mind: the movies, according to first-hand accounts, are *making better fighting men* in the South Seas."

Value Amply Attested

A recent number of the Department of State Bulletin cites numerous striking examples of the enthusiasm with which American films (the writer is speaking especially of non-theatrical pictures, but his observations apply, one feels, to American movies in general) are received today by civilians in remote foreign regions. We are told how, in one country to the south of us, the projector used by the United States Embassy in the capital city during the day was loaded onto a truck and carried outside the city to the coffee plantations for showings in the early evening to the coffee pickers, many of whom had never seen a motion picture. The films were received *rousingly* by the laborers.

At the other extreme are the seminaries and schools of the churches, sometimes located in isolated spots, whose students are thirsting for knowledge of the outside world. According to one field report, two priests from a seminary appeared at the American Embassy in a leading South American capital one afternoon to request a showing at the school. They wistfully inquired whether a 3-hour exhibition would be asking too much—since the students ordinarily see films *only once a year*.

Enthusiastic motion-picture audiences abroad (the State Department writer notes) have become a routine, but never uninteresting nor unimportant, story. Photographs of the audiences show the intense eagerness with which the people attend the exhibitions. In one case, "three benches at the rear broke under the weight of the persons standing on them before the show was over." More than 500 eager townspeople had jammed into a tiny hall.

"The motion picture," says the State Department in its general comment, "is a recognized instrument of communication capable of presenting clearly to millions, literate or not, the best-selling novel of the year, the latest victory on the battle-fronts, or, by means of animation, it can describe in detail the internal operation of an engine." Motion pictures, the department stresses, "are serving a long-range need in identifying the true spirit of the United States through pictures showing our people's daily lives, their work, their institutions, and their land."

Task for Post-War Planning

The endeavor to assure that foreign markets in the post-war period shall be reasonably free of access for our films

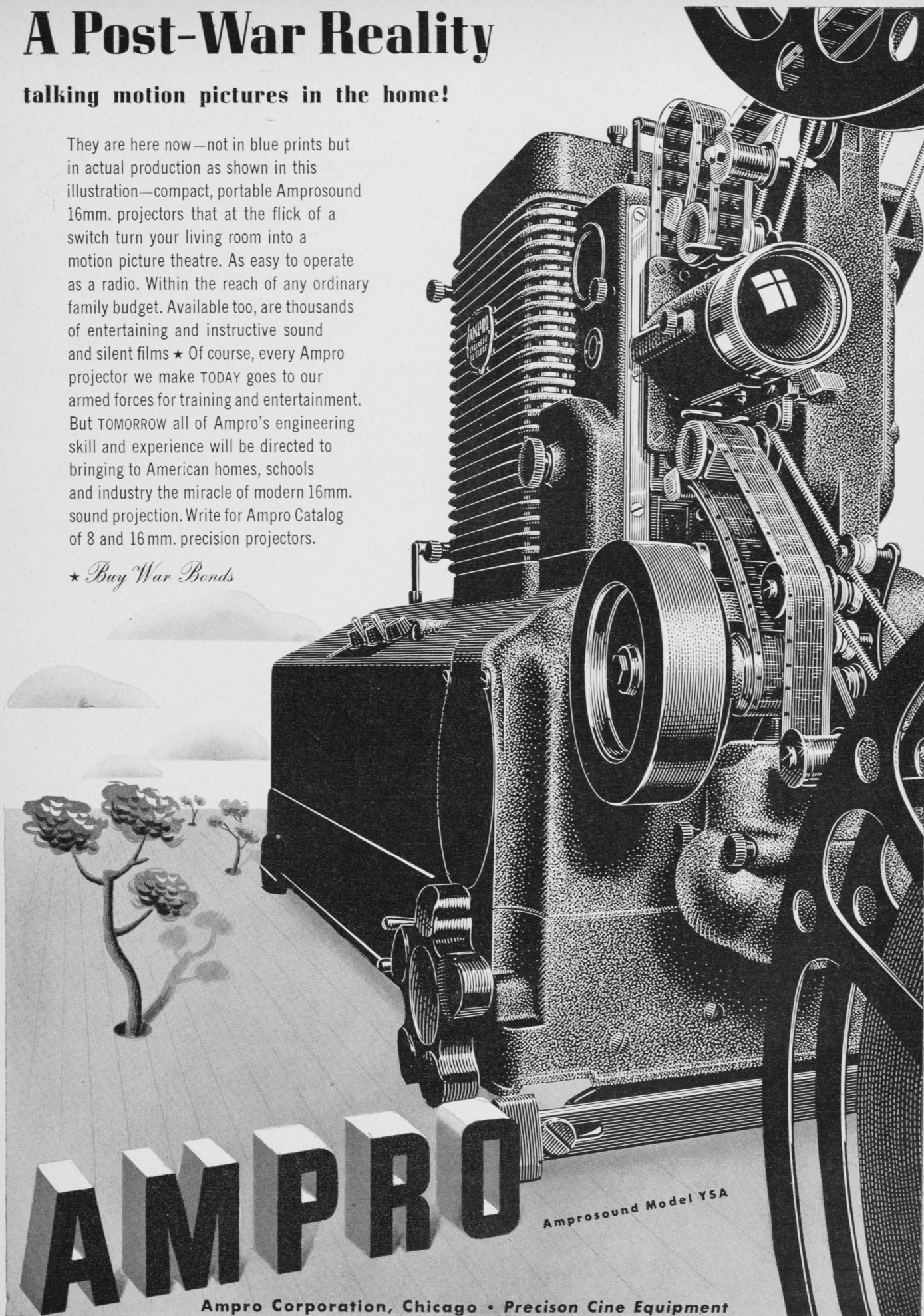
(Continued on Page 31)

A Post-War Reality

talking motion pictures in the home!

They are here now—not in blue prints but in actual production as shown in this illustration—compact, portable Amprosound 16mm. projectors that at the flick of a switch turn your living room into a motion picture theatre. As easy to operate as a radio. Within the reach of any ordinary family budget. Available too, are thousands of entertaining and instructive sound and silent films ★ Of course, every Ampro projector we make TODAY goes to our armed forces for training and entertainment. But TOMORROW all of Ampro's engineering skill and experience will be directed to bringing to American homes, schools and industry the miracle of modern 16mm. sound projection. Write for Ampro Catalog of 8 and 16 mm. precision projectors.

★ *Buy War Bonds*



AMONG THE MOVIE CLUBS

High Speed at MMPC

Highlight of the December meeting of the Metropolitan Motion Picture Club, New York City, was a talk on ultra high speed cameras by H. J. Smith, of the technical staff of the Bell Telephone Laboratories. Mr. Smith exhibited a 16mm. film demonstrating ultra slow motion photography.

An interesting film shown at the meeting was a 1000-foot Kodachrome picture of the New York World's Fair, made by Ray Moss with a Bell & Howell magazine camera, hand-held, and employing a one-inch lens.

Frisco Club Elects

At the annual dinner meeting of the Cinema Club of San Francisco on December 21 the following officers were elected: President, L. M. Perrin; Vice-President, C. D. Hudson; Secretary, Miss A. Meinert; Treasurer, Jesse Richardson.

Following the election and installation of officers two films were shown: "Weed 'Em and Weep" by Dr. J. Ally Thatcher, and "Western Lakes and Streams" by Jesse Richardson.

Philadelphia Cinema Club

Members of the Philadelphia Cinema Club were given the low-down on how to make animated cartoons at the club's December meeting. William Bird of the Philip Ragan Associates, producers of cartoons, was the guest, and he gave the members practical illustrations of the cartoon work, with sound films to illustrate his talk.

The New York Eight

Members of the New York City Eight Millimeter Motion Picture Club were given a few glimpses of sunny California at their December meeting. Fred Evans of Hollywood, Calif., loaned them his Kodachrome subject, "Glimpses of Southern California." They also looked at "Fledglings," by Dudley Porter, of Beverly Hills, Calif. Also, from Porter, they saw a make-up test of Linda Darnell. Altogether, quite a California party in New York.

Southern Cinema Club

An old-fashioned "Box Social" featured the Christmas party of the Southern Cinema Club on December 22. The ladies brought box lunches which were auctioned off. The purchasers ate with the ladies who brought the lunches. The proceeds went into the club treasury. And Jack Helstowski shot 200 feet of 8mm. film of the party, which will be shown at the annual banquet this month.

Brooklyn Club

The Brooklyn Amateur Cine Club held two meetings in December; one on December 1, the other on December 15. Four films featured the first meeting. They were "Frail Children of the Sun" by John Larson, "Summertime" by Charles Benjamin, "Mr. Bug Plays Cupid" by Martin Sternberg and "Autumn" by Dr. A. Gortz—all prize winning pictures of 1942.

B. Erle Buckley, A.R.P.S., noted pictorialist, was guest speaker at the second meeting, talking on composition, angle shots, filtering and the importance of basic fundamental technique.

Syracuse Movie Makers

An excellent idea was carried out at the December meeting of the Syracuse Movie Makers. Members brought their old Christmas films to show each other with the idea of finding out what not to shoot in their Christmas films. Might be a good idea for all clubs to hold such meetings before each big holiday. Probably would save a lot of precious film during wartime.

Minneapolis Christmas Party

Reports from the Minneapolis Cine Club indicate that its annual Christmas party was one of the most successful meetings in the nine year history of the organization. A total of fourteen pictures were exhibited, which should have given the members something to talk about.

A Night of Travel

Four unusual travel films featured the December meeting of the Saint Louis Amateur Motion Picture Club. "Take a Trip to Washington," "Here, There and Everywhere," "Williamsburg, Virginia" and "Brook Forest, Colorado" were the travels, and for a windup an interesting film of the St. Louis Zoo was shown.

Utah Club

The spirit of Christmas prevailed at the December meeting of the Utah Cine Arts Club, Salt Lake City. On the program were "Christmas at Becky Schettler's," a 16mm. Kodachrome by Becky Schettler, and "Merry Christmas," an 8mm. Castle film. Also on the program was "The Amateur," an 8mm. Kodachrome by Mr. and Mrs. Al Morton.

Following the showing was an open forum, with members showing unedited films for suggestions by those present. This is getting to be quite a feature with the club.

EVERY person in the United States who has a loved one in the armed service knows that the one thing that means most to him is word from home; letters, photographs, newspapers, anything that will keep him informed of what is happening. I saw a letter from a boy to his mother in which he said: "Mom, please send me all the letters you can, and pictures. Mom, if you sent me a picture of a house fly and told me that it was on a wall of our home I would love it."

When a soldier boy is homesick to see even a fly you can figure he wants to see many other things. And that is where our many amateur cinema clubs can do something worthwhile if they will get to work. Here is the idea.

Instead of each member of the club photographing odds and ends and bringing them to the meetings to show his friends, why not get together and do a cooperative job and create a film to show the boys overseas just what is going on in your home town! Those boys want to know if the vegetables in the market look the same, if the kids still play ball in the vacant lot, etc., etc.

If the members of each amateur club would get together and work out a program for a film to send to the boys overseas they could do a grand job. One member would be delegated to photograph one sequence, another another and so on. Then a small committee could be appointed to edit the combined sequences and the result would be a picture of life in your home town. Then communicate with the War Department and tell them you have such a film you want sent to the boys overseas.

Imagine the thrill it would give a boy from your own town if he should suddenly see his mother hanging out the family wash, or his dad clearing the snow away from the sidewalk in front of HIS house! If every club in America made such a film, hundreds of thousands of boys would see how the folks in their own home towns are carrying on. It would mean more than a dozen letters. It's just an idea, but why not think it over—and then act.

HAL HALL.

Blind 'See' 'Desert Song'

An unusual experiment intended for national adoption by veterans hospitals was conducted at the Brooklyn Academy of Music recently under the auspices of the Industrial Home for the Blind with Showing of Warners' "Desert Song," using Tom Slater of Mutual network as seeing eye commentator.

TWO ALL-TIME HIGHS

WITH millions of feet required by our Armed Forces for training and other military purposes, the total production of Eastman motion picture films has pushed into new high ground. And the all-around quality of this huge output has never been excelled. Eastman Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee

Chicago

Hollywood

EASTMAN FILMS

New Filmosound Releases

"Journey to Jerusalem," 16mm. sound, 9 reels. Rental \$25. A screen production of the play as produced at the National Theatre in New York City by the Playwrights Company. An inspiring and highly dramatic story of the young Jesus by the eminent American dramatist and Pulitzer Prize winner, Maxwell Anderson. A passage from Luke which tells of a Passover pilgrimage to Jerusalem by the Boy and His family, is the basis of this unique transfer of a Broadway play, in its entirety directly into "theatre-on-film." (Arlene Francis, Sidney Lumet, Horace Braham)

"Lady in a Jam" (Universal), 16mm. sound, 10 reels. Rental \$17.50. A gay comedy in which Irene Dunne portrays an irresponsible New York heiress who loses her fortune and then goes West to the badlands of Arizona to work an abandoned gold mine in a ghost town. Others involved are a cowboy and a psychiatrist trying to straighten out the kinks in the lovely lady's mind. (Irene Dunne, Patric Knowles, Ralph Bellamy) Available for approved non-theatrical audiences after December 19, 1943.

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RED CROSS**

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C. ROSS

For Lighting Equipment

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MOLE-RICHARDSON, Inc.

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Your requirements for interior or exterior locations taken care of to the last minute detail anywhere



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Films Rated Services' No.1 Entertainment

FILMS rate as the number one entertainment for the armed services all over the world, so said OWI in a report on the lonely outposts of the army and navy and the entertainment provided for men in them.

The outposts are on islands in tropical jungles and aboard ships, it is explained, and the army and navy bring film shows to the men backed up by radio entertainment and phonograph music. They get movies in considerable quantity and variety, says the report, including the new smash hits that reach many isolated spots before they are released in continental U. S.

Officers of the special services division of the army and the welfare and recreation division of the navy agree that motion pictures are by far the most popular form of entertainment in all the uniformed services so the army and the navy are operating the largest motion picture circuits in the world.

The navy alone leases about 300 new titles a year. The number leased by the army is not announced but it has facilities in various parts of the world

for making necessary additional prints. Outposts too small or too remote from the beaten path to get at least two or three new films a week are very rare indeed.

How the army movie circuits operate throughout the world is illustrated by one in the South Pacific. Prints of all films obtained by the army (made available without cost by the film industry) are flown from San Francisco to Australia and to New Caledonia. From there they are distributed to the south and southwest Pacific outposts, usually by plane. It is not unusual for an outpost on some island the very name of which was unknown to its present inhabitants before the war to show two or three new films each week.

Each week prints of three different films are flown to Alaska from the west coast in sufficient numbers for all outposts throughout the interior of Alaska and the Aleutians to get their quota of motion picture entertainment.

The greatest problem for both the army and the navy is not films but projectors. Small outposts are so numerous that it is sometimes difficult to obtain enough projectors to go around, even 16mm. projectors, which are mostly used for small groups.

On board ship it was the navy's peacetime custom to show movies topside. Blackouts prevent this now. However, showing movies to large groups inside is impractical. The navy has solved the difficulty so far as the limited supply of projectors will permit putting on progressive shows on the larger ships. The men are assembled in small groups in various parts of the ship and as soon as a reel is finished in one part it is rushed to another part for a repeat run. No attempt is made to supply movies to the small ships, but the men on most small ships usually get ashore more often and are able to go to the movies wherever they happen to be.

~ ~ ~ ~ ~

**BUY MORE WAR
BONDS and HELP
WIN IN 1944**

~ ~ ~ ~ ~

The Academy Still Show

(Continued from Page 9)

Second Prize—Clarence S. Bull of Capt. Clark Gable, M-G-M.

B. Female

First Prize—Frank Tanner of Linda Darnell in "It Happened Tomorrow," Arnold Prod., U. A.

Second Prize—Frank Tanner of Kathryn Grayson, M-G-M.

C. Two Persons

First Prize—Gene Kornman of John Sutton and Joan Fontaine from, "Jane Eyre," 20th Century-Fox.

Second Prize—Alexander Kahle of Gregory Peck and Taumanova in, "Days of Glory," RKO.

(2) BEST CHARACTER STUDY

First Prize—Frank Tanner of Patricia Prest in "Song of Russia," M-G-M.

Second Prize—Henry Waxman of Sidney Greenstreet, Warner Bros.

(3) BEST POSED PRODUCTION STILL

A. In a Studio

First Prize—Hal McAlpin, of Walter Huston, Walter Brennan, Esther Dale, in "North Star," Goldwyn Prod.

Second Prize—Jack Woods of Gary Cooper and Ingrid Bergman in, "Saratoga Trunk," Warner Bros.

B. Out-of-Doors

First Prize—Hal McAlpin from "North Star," Goldwyn Prod.

Second Prize—Stax Graves of Ann Revere, Jennifer Jones, Blanche Yurka, in "Song of Bernadette," 20th Century-Fox.

(4) BEST ACTION PRODUCTION STILL

A. In a Studio

First Prize—Alexander Kahle from "Behind The Rising Sun," RKO.

Second Prize—Floyd McCarty of Joan Leslie in "Rhapsody in Blue," Warner Bros.

B. Out-of-Doors

First Prize—J. C. Milligan from "Wintertime," 20th Century-Fox.

Second Prize—Frank Bjerring from "Cross of Lorraine," M-G-M.

(5) BEST GLAMOUR PICTURE

First Prize—Frank Tanner of Linda Darnell in "It Happened Tomorrow," Arnold Prod., U. A.

Second Prize—Whitey Schafer of Veronica Lake, Paramount.

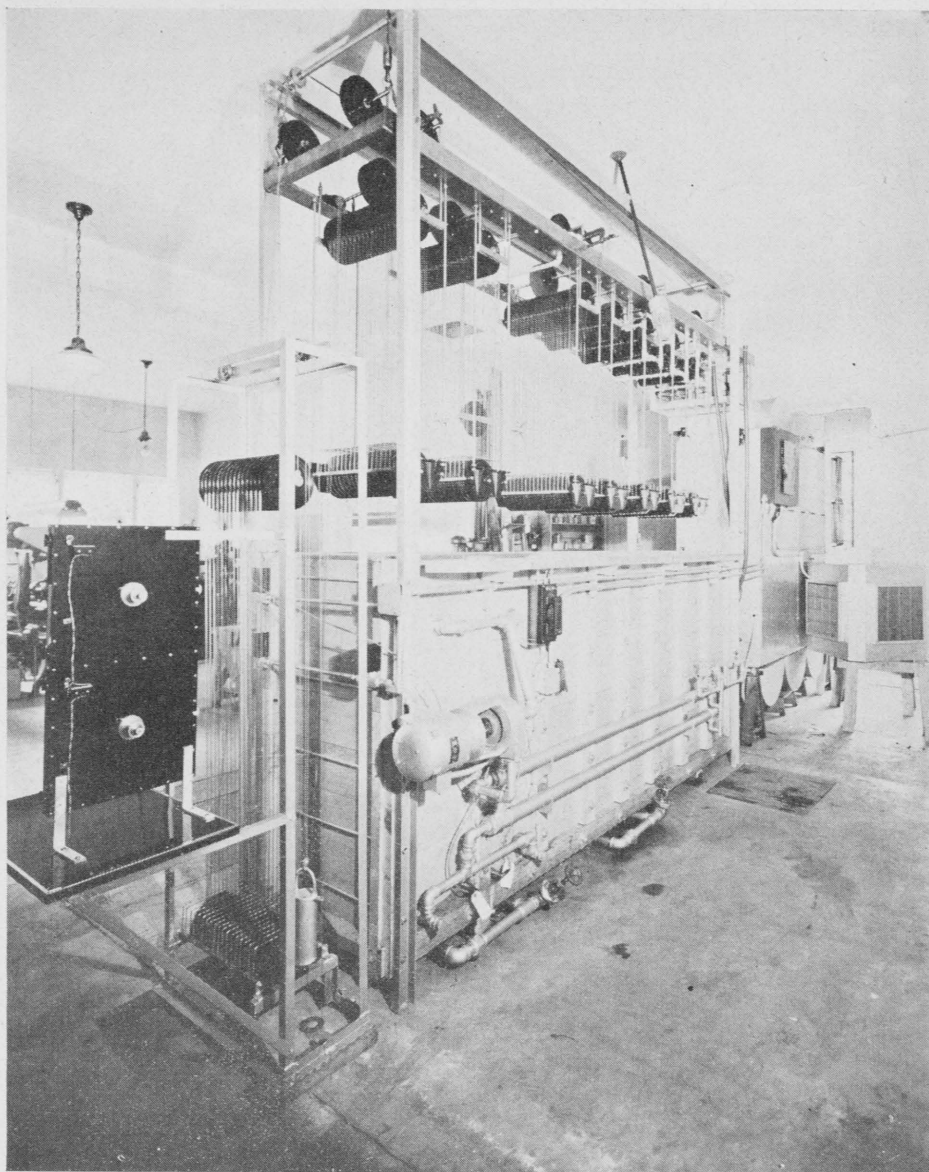
(6) BEST CANDID SHOT

First Prize—Floyd McCarty of Peter Lorre and Paul Lukas in "Passage to Marseilles," Warner Bros.

Second Prize—Mickey Marigold of Chinese Baby in "Mission to Moscow," Warner Bros.

(7) BEST POSTER ART

First Prize—Clarence S. Bull of Roddy MacDowell and Lassie in, "Lassie Come Home," M-G-M.



Above is one of the Fonda Machinery Company developing machines which are being used by many governmental agencies. These machines are designed to process 35mm and 16mm film simultaneously, or 32mm and 16mm simultaneously as well as any of the mentioned sizes alone. They also process microfilm, perforated or unperforated, and sound track. These machines are in use in many foreign countries and American commercial laboratories, as well as in governmental laboratories.

Second Prize—Henry Waxman of Jane Wyman as Helen Morgan, Warner Bros.

(8) BEST FASHION STUDY

First Prize—Henry Waxman of Jane Wyman, Warner Bros.

Second Prize—Alexander Kahle of Lillian Eggers in "Powers Girl," RKO.

(9) BEST PIN UP ART OF THE YEAR

First Prize—Ray Jones of Ramsey Ames, Universal.

Second Prize—Robert W. Coburn of Rita Hayworth, Columbia.

(10) BEST PICTURE IN RELATION TO THE WAR EFFORT

First Prize—Ernest Bachrach of Norman Rockwell poster, RKO.

Second Prize—Bert Six of Joan Leslie in Red Cross uniform, Warner Bros.

Dearth of Vacuum Tubes Faces Exhibs

Exhibitors will have increased competition of vacuum tubes during the next year unless the OCR is able to get a separate allocation for them. Under the WPB controlled materials regulation, issued last month, such materials are made more readily available to radio repair shops and theatre supply and service shops which get an AA-3 rating. But the 9000 theatres operating under service agreements have been getting their tubes through an AA-2 preference rating and their inclusion under the new order drops their rating.

With radio repair shops getting tubes under the same preference as theatres, the supply is bound to dwindle rapidly, as these shops service not only radios, but all sorts of amplifiers, juke boxes, public address systems, etc.



Presidents Edward B. DeVry of DeForest's Training, Inc., (left) and Wm. C. DeVry of DeVry Corporation, Chicago, explain to Wacs Vivian Holloway T/5 and Iva Cale T/5 of Panama City, Florida, and Pvt. C. R. Simon of Laredo, Texas, and Sgt. Walter Keeler of Yuma, Arizona, part of a contingent of specialist troops enrolled at DeForest's Training for special work on electronic equipment built by DeVry Corporation, the simple yet still effectively operating mechanism of their father's "suitcase projector" of 1913. Thousands of projectors developed out of this, the world's first portable motion picture machine, are today taking the teaching, reporting and morale-building benefits of movies to United Nations global production and fighting fronts. In honor of the 30th anniversary of the late Dr. DeVry's invention and the 67th anniversary of his birth, the DeVry Corporation announces the release to subcontractors, royalty free for the duration, of patented projector mechanisms which the U. S. Army and Navy, and the British Admiralty need in quantities beyond the capacity of a single company to produce.

DeVry Loans Patents To Armed Forces

IN celebration of the 30th anniversary of its founding, and the 67th birthday anniversary of the late Dr. Herman A. DeVry, its founder, DeVry Corporation, Chicago, announces the conclusion of arrangements whereby several of its patented projector mechanisms are released for manufacture for the Armed Forces.

DeVry's president, W. C. DeVry, explains the corporation action in the fact that the U. S. Army, Navy and the British Admiralty need patented DeVry equipment in larger quantities and at a rate of production in excess of one company's capacity to produce. Rather than expand its own facilities at the expense of time, critical machinery and government funds, DeVry released its

patents to subcontractors royalty-free for the duration. DeVry is currently celebrating the receipt of a white star for its Army-Navy "E" pennant, indicating continued excellence in producing motion picture sound equipment and electronic training devices.

DeVry Corporation was founded 30 years ago—in 1913—by Mr. DeVry's father as an outgrowth of his development and manufacture of the world's first portable motion picture equipment—a 35mm. "suitcase projector," which Dr. DeVry designed and built to take the entertainment and teaching benefits of motion pictures out of the theatre to the crossroads and classrooms of the world.

In addition to being responsible for many important developments in motion picture projector design and manufacture, Dr. DeVry was also a pioneer of visual education by means of motion pictures, which authorities say are speeding troop training 40 per cent, and materially accelerating the schooling of production workers on new skills and techniques. To teach radio and electronics with the aid of motion pictures, and in collaboration with Dr. Lee DeForest, often called "the father of radio and television." Dr. DeVry who is widely acclaimed as the father of visual education, founded DeForest's Training, Inc., Chicago.

Voice Recorded on Hair-like Wire

SIXTY-SIX minutes of continuous speech can be recorded on 11,500 feet of hair-like steel wire on a spool no larger than the ordinary doughnut, in a new type of wire sound recorder being built by General Electric Company.

Operating under a license of the Armour Research Foundation in Chicago, engineers in General Electric's laboratory are now engaged in redesigning the apparatus so that it can be manufactured in mass production to meet the demands of both the Army and Navy.

The recorder, itself, is contained in a small box, weighing about 9 pounds. It has many wartime uses, but perhaps none more important than in observation planes. Instead of the customary pad and pencil now used by pilots in making notes of what they see on scouting trips, they can dictate into a small microphone just as the busy office executive now uses a dictaphone. Instead of the observer's words being recorded on a wax cylinder they are recorded magnetically on wire which is but four one-thousandths of an inch in diameter.

Unlike the wax cylinder which is breakable, there is no apparent wearout to the wire. In fact, 100,000 reproductions have failed to alter its quality in any respect.

When there is no longer any use for the recordings, the speech can be readily "wiped off" magnetically, and the wire is as good as new for future recordings.

Magnetic steel wire recording is not a new idea. As early as 1898 Valdamar Poulson, a Danish scientist, introduced the method and used it to record high-speed arc radio signals. However, suitable amplifiers were not available at that time and the quality was poor. With the new method developed by Marvin Camras, assistant physicist of the Armour Institute, many changes have been made and the quality improved so as to compare favorably with the ordinary phonograph records.

A recent report from England stated that the sound recorder is now being used in the war zones and that "a fight talk of a Flying Fortress crew, attacking Nazi airfields in France, was recorded on a small spool of wire."

This was brought back to England, and according to Major H. L. Nussbaum, "All the conversation of the crew inside the Fortress as well as the sounds of battle were brought back as an oral record of the 66-minute flight."

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The New Acme-Dunn Optical Printer

(Continued from Page 11)

The wipe-off device is shown mounted in the illustration, and is driven by changeable sprockets which permit practically an unlimited range of speeds. This arrangement is invaluable for moving-split-screen shots, and wipes timed to follow a moving object in the scene. The wipe device is easily moved forward and back for any softness of edge, and the wipe blade can be swiveled to any angle, with a positive lock in eight positions. Horizontal and vertical lens movements are calibrated to one-thousandth of an inch by dial indicators. Veeder counters are mounted to count projector frames, camera scene footage and camera cumulative footage. A variable audible timer controlled by the 16 frame selector switch is furnished as an aid in the timing of manually operated effect devices.

The projector has friction take-ups and a variable high speed forward and reverse rewind. The 35mm. projector head can be quickly interchanged with a 16mm. head for blow-up work. The camera has a right angle prism view finder with a highly magnified eye piece, and is fitted with register pins for special film-line-up work. An easily accessible hand fade control is furnished as well as a variable automatic fade device, if desired. The camera has friction take-ups, and can be fitted to take any standard type of 1,000 foot magazine. An anti-buckle switch is mounted inside the camera, controlling the motor drive. A camera color filter wheel is available for separation work.

The printing light is a prefocused incandescent air-cooled lamp, controlled by a Variac voltage control. It can be used diffused or clear, thereby having a great range of light values covering from the negative stocks, down to the slowest fine grain positive stocks. All electrical and mechanical units are easily accessible for servicing and adjustment.

Many and varied accessories are available for the printer and are furnished to suit the particular requirements of the installation. A small projector head for right angle mounting is furnished to make rocking, tilting, spinning, and special process shots, by means of a flexibly mounted prism.

A rear lens in the projector permits aerial image work, focusing at the aperture any image such as a painting, matte, animation, etc., which can be set at any distance behind the projector head. Double printing of two films is accompanied by using the double-spindle projector magazine flanges, which are quickly installed. If it is desired to make light changes from cut picture, a film edge roller micro switch can be mounted in the printer head, which will actuate the clutches where the film is previously notched.

The Acme-Dunn Optical Printer claims the distinction of being the first com-

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mercially built all-purpose optical printer developed from years of practical experience with major studio requirements. Our Government's urgent need for machines of this type has made possible the early realization of these new ideas in optical printer design. The machine was enthusiastically received when presented to the Society of Motion Picture Engineers at their Fall Convention in Hollywood. The first machine built is now in operation at the United States Naval Photographic Science Laboratory in Anacostia, Washington, D. C. Other machines are now being completed for the Signal Corps Photographic Center, Long Island City, New York, The Coordinator of Inter-American Affairs, Mexico City, and The Training Film Production Laboratory, Wright Field, Dayton, Ohio. Credit for valued assistance in the design of this machine is gratefully given to Cecil Love, formerly of RKO Pictures and now in the United States Navy, Albert Stoffe of RKO Pictures, Edward Furer, Bob Shea, and Oscar Jarosch of the Acme Tool & Manufacturing Company, Burbank, California.

Introducing Ansco

AMERICA'S oldest manufacturer of photographic materials has changed its name from Agfa Ansco to Ansco. President of General Aniline & Film Corp., the parent organization, and G. Harrison Echols, Ansco's General Manager. The change in the company's name became effective January 1, 1944.

The name change is the final step in a planned reorganization of the company which began when its ownership and management were assumed by the United States Government shortly after America entered the present war.

In recognition of the fact that the organization is not associated in any way with any other company whose products carry the name "Agfa," it was decided to revert to the name "ANSCO," by which the company was known for many years.

Ansco was founded in New York City more than one hundred years ago by Edward Anthony. In 1902 the Anthony organization was combined with the photographic division of the famous Scovill Manufacturing Company of Waterbury, Connecticut, and shortly thereafter the name Ansco, which is a combination of the "AN" of ANTHONY and the "SCO" of SCOVILL, was adopted.

Ansco, which today is supplying the greater part of its production to the government and war industries, has recently started construction of a \$1,000,000.00 addition to its film plant. This new building, scheduled to come into production in the late spring, will further increase Ansco's manufacturing capacity and thus make even greater amounts of film available for essential uses.

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Unseen Aces of The Camera

(Continued from Page 12)

challenged his imagination, his inventiveness; and his contributions to the art and technique of the camera mounted in an ever ascending spiral with each new release. Adapting the cranking idea he had had as a projectionist to the camera, Koney added zest to fight scenes, speed and tempo to chase sequences and became known as the father of the speed change. So that shooting would not be held up by rain, or cloudy days, he made the first photographic tests indoors with lights; using banks of blue globes.

From the very first Koney's work was marked by a precision and exactness that foreshadowed his later career as one of the outstanding special-effects cameramen in the film industry; a pro-

fession in which the qualities of precision and exactness are prerequisite. He never broke a reel between his interior and exterior takes. And in 1916, when there were no meters or non-halation film, he created a mild sensation among those who were in a position to appreciate his accomplishment by shooting a two reel picture, that included interiors, exteriors and stop-motion, so evenly exposed that the picture was printed on one light!

Vitagraph had a comedian who, in 1918, was headed right for the top. Larry Semon had a lot of ideas as to what constituted motion picture comedy, but he didn't seem to be able to get along with his cameramen. One idea Larry had was that trick effects could be worked out in the camera that would add a great deal to certain comedy situations if a man only knew how to handle a camera accordingly. And because Larry Semon was a man who went after what he wanted till he got it, the turn over in cameramen was terrific. No one seemed to have lasted more than two or three weeks. Then Koney went over to see Larry.

Koney Koenekamp and Larry Semon worked together as a team for eight years. Koney was cameraman, co-director and fair-haired boy who always seemed to be able to find a way to get Larry's crazy ideas on film and contribute some of his own into the bargain. It was a partnership that contributed a lot to the amusement of the motion picture going public, and one that originated much of the lore of trick photography.

Larry Semon really knew his stuff. Koney says no man was better adapted to action cutting than Larry, who was able to cut a picture in the afternoon and preview it that night. Koney's virtuosity with the camera is exemplified by an incident that occurred during the time he was with Semon. Colleen Moore, over on another lot, was having difficulty with a bit of business that called for some trick photography. The bit of business, as indicated in the script, was for her to read a magazine and be so surprised by what she was reading that her eyes rolled around in their sockets independently of one an-

other. What was not in the script was how the cameraman was to do it. And several of them had tried over a period of about six weeks. Colleen was getting tired of the whole thing and was about to drop it when somebody sent for Koney. Koney, retiring as usual, was reluctant to go; but Semon urged him on.

When Koney got over on Miss Moore's set he found all sorts of paraphernalia that had been set up in the attempts to shoot this particular bit of business successfully. To the consternation of his assistant, who had assisted the previous cameramen, Koney had it all taken away, made his set-up with the aid of a stand-in, and completed the shot, successfully, in fifteen minutes.

When Warner Bros., in 1926, decided to make Noah's Ark, that epic spectacle of disaster and destruction, Fred Jackman, A.S.C., who was in charge of photography, decided to play safe and send for his old friend Koney. The picture called for almost every known type of camera trickery, and for some then unknown. Koney was in his element. And the picture is remembered as being remarkable in its time for spectacles achieved through its "special effects." Of course there was no optical work in those days, and Koney's achievement can be better appreciated when we realize that in the animal sequence, for instance, he had to make as many as 18 exposures on the one piece of film, carting his camera meanwhile from zoo to zoo and from one background to another.

Koney stayed on at Warner Bros. and when that company moved to Burbank he started in the special effects department to which he has devoted himself ever since.

The introduction of sound films forced the next step in trick photography—the super-imposing of background behind principals. It had to come, because in no other way could dialogue scenes be shot realistically on noisy thoroughfares, in trains or in any of the other locations called for. If the thing could be done it had endless possibilities. Koney saw the possibilities and he found a way to do it. He developed and patented the method by which camera and projector are synchronized for background projection scenes; a tremendous contribution to the science of cinematography and its value as a dramatic medium. So, when you see the verdant countryside passing the train window, or the streets of Paris unwinding through the rear window of a French taxicab in which the principals are riding, or any of the other illusions made possible through the magic of the process-shot to heighten the realism and drama of the motion picture, you can thank Koney Koenekamp.

Incidentally, Koney's idea of a recent example of excellent process work—in which the possibilities of the system were used to the utmost and for the greatest dramatic effect, with all the necessary



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ingredients of skill and artistry combining to make the perfect illusion—is the picture "Airforce." Three-quarters of that picture, containing the sequences with the most dramatic realism, were shot on Stage No. 5 on the Warner lot at Burbank.

"Northern Pursuit," starring Errol Flynn and directed by Raoul Walsh, which is being released throughout the country currently, contains some excellent ski sequences which owe a lot to Koney's "know how." He has brought all the thrills of skiing, the hurtling through space, the dizzy plunges down precipitous slopes, the long glides through trackless snow-fields—faithfully to the screen. He did it by attaching an Eyemo camera, complete with batteries, to the back of the skier whose speed on some of the slopes reached the dizzying pace of 70 miles an hour. The jumps, which on the screen appear to have been made through rock-ribbed canyons and over trees, were really made on the regular Sun Valley ski jump. Koney blocked out the grandstand, and other signs of civilization, back at the studio and put in the rocks and trees and more formidable backgrounds.

Cold was one of the big problems that had to be overcome to get this snow sequence. It was 22 below in Sun Valley and the effect of this kind of weather on the cameras would be to stiffen their action and slow them down just enough so that the scenes shot in the snow would not coincide faithfully with the scenes to be shot subsequently, and which would provide the foreground action, in the studio. This was overcome by providing each camera with a small one cylinder generator to keep it warm.

Right now Koney is out shooting more snow scenes for the location work on "My Reputation," starring Barbara Stanwyck and George Brent. He thinks he has a new wrinkle for making it easier to work in the snow with a camera. It's a specially designed bob-sled, complete with camera mount and, in all probability, hot and cold running water.

A process shot is good, says Koney, only insofar as the component parts combine to make it an harmonious, integrated photographic unit. Artistically, background and studio shots must process the same photographic values; mechanically, every particular of angle, camera speed, dolly, etc., must, in both elements, bear the strictest relationship to each other.

The whole can only be judged by the standard of realism. Conversely, harsh lighting on the background with fancy lighting on the principals makes a displeasing composite because it is unreal, unbelievable.

When Koney has to use a library shot for background he studies it first on the screen and then from frame enlargement in order to get a true evaluation of the lighting, which is then duplicated for the studio shots. And the action of the principals is coordinated to fit the predetermined mechanical limits of the back-

ground. When he goes on location to get his own background scenes, of course, he makes his "key" shots from the script. But he never confines his shooting to a small area. He always shoots plenty of the scenery. It gives him more latitude with his process work and makes the studio insert more harmonious, more believable.

The motion picture industry is fortunate to have Koney Koenekamp in its ranks. His talents and contributions have enriched the medium. And though he is a difficult man to interview in the matter of his own achievements, one can't get rid of the feeling that he has many new tricks up his sleeve.

So that is why Koney is always given the responsibility of working out the most intricate special effect shots as they come up on the Warner program. His toughest job is to spread his work over the many jobs that come into the department, always with instructions from the various producers and directors that Koney is to be given their assignment. Koney personally will become a more valuable special effect when he works out the details of dividing himself into four Koneys in order to be able to fill the orders for his personal services that come in almost daily. This is information gained on the outside, and not personally from this modest cameraman's modest interview.

Motion Pictures' Post-war Aims

(Continued from Page 22)

should be, and is being, recognized today as one of the imperative calls upon the best intelligence of the American motion-picture industry.

It is one phase, but perhaps a *dominant* phase, in the conscious, wise, and resolute shaping of the pattern of the future—for something that is not only a commercial product but is, at the same time, admittedly a powerful (though intangible) emotional, mental, and spiritual force that can contribute much to wholesome pleasure and reasoned progress in the decades and centuries to come.

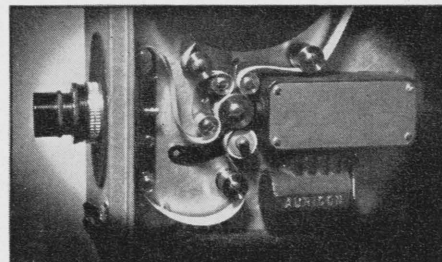
Points for Pedalers

"Points for Pedalers," a new sound motion picture designed to help more than 12,000,000 American cyclist to get greater pleasure and mileage from their bicycles, has just been produced and released by the Aetna Life Affiliated Companies of Hartford, Conn.

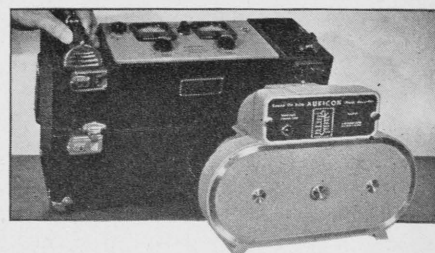
Approved by the Bicycle Institute of America, the picture shows the vital part that bicycles are playing in relieving wartime transportation problems but warns that unless bicycles are maintained and handled properly, accidents will occur.

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The Documentary Technique in Hollywood

(Continued from Page 10)

Life and Look acquainted him with the documentary "still." In other words, film taught him what war looked like. And, after Pearl Harbor he began to see American documentaries, for now there are hundreds of American photographers documenting the war at home and abroad.

Today a typical half of a double bill is Captain John Huston's *Report from the Aleutians*. With it, is a Hollywood picture on the war, or, for that matter, any sincere human story. The audience cannot help comparing them, and can draw only one conclusion: that the Hollywood concept is artificial and therefore unbelievable.

Now, when we hear of such proposed films as *Woodrow Wilson* and *One World*, we hope, and we expect that they will be handled realistically.

How do we approach the documentary technique?

When first arriving on the set, we observe that it should look real in every respect.

We select the most natural and interesting composition for the action to be played.

The next thing to determine is the natural source of light. A window by day, perhaps a lamp by night. We light for the particular mood of the scene. The light source should not be violated.

The actors should not be overly made up. If the story permits, and the actor is willing, we suggest no make-up, or that effect.

Now, for the movement of the camera. At no time should the audience be aware of the mechanical movements of the camera, such as dolly and pan shots. The audience should not be asked to accept shots from impossible angles. In reality, no camera rises through the floor or is suspended in air, without reason. Common sense determines the angle. Creative imagination, functioning within this framework, is not hindered—merely disciplined. Effects should express only the drama.

These are only a few of the most obvious points. Much care is involved in

photographing a picture in order to keep within the bounds of realism, as well as to attain it.

There is a familiar saying, "The Camera never lies." The Camera can be made to lie, but it also can be made to tell the truth.

Production methods of the motion picture industry creates formulas and patterns. The technical excellence of both men and equipment fits profitably into these patterns. It is not always easy for the cameraman, as well as others, to make a creative contribution.

The very machines which add to his efficiency often hamper his expression. With the event of sound, cumbersome equipment further handicapped him.

Equipment now in use by the Army and Navy, developed from the necessities of war expediency, cannot help contributing to the motion picture industry a new and much needed mechanical flexibility and simplicity.

After the war, I believe that 16 mm. film will take its place alongside 35 mm. It is true that for Hollywood use, improvements in both film and mechanical devices will be necessary, but they are on the way.

The small camera will not only lend itself more readily to the imagination of the writer, and director and cameraman, but it will solve staggering production problems as well. For one example, it won't be necessary to knock an automobile or a plane apart to let a camera in.

Many cameramen now in the armed forces will return to Hollywood with a finer appreciation of equipment and its use, along with experience in the making of documentary films.

Here, then, will be the expression of the inevitable relationship between mechanical progress and the greater truth and richness of conception of the men using this equipment. Hollywood already is beginning to use its technical excellence instead of being subservient to it.

Add to this the growing expectations of the audience, whose tastes are daily being influenced by the documentary films, and the future of making motion pictures looks more exciting and satisfying.

Good photography is always documentary in another sense. It never leaves the story for the sake of itself. It seeks to portray and interpret the story within the medium of the camera, limited or enriched by the creative understanding of the cameraman. The story is always first. The writer, with all of us engaged in film making, must demand that his subject be handled truthfully and realistically. Then we can be assured that in the future we will not lose the quality of realism in films and that we can maintain and develop the documentary technique, in Hollywood.

With serious fiction films closer to life, the motion picture industry, with its wide possibilities, will reflect with more dignity the human story of the war and the peace and the changes of our post war world.

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A Place Called Mulberry Street

(Continued from Page 7)

A notable feature of all Pal's Puppets is the richness and beauty of their coloring, the illusion of depth; the shadows are true shadows cast by the figures and objects themselves. The contrast of lighting is true and natural and follows as it should as the character moves through back and cross lighted areas. There is a very important reason for the unusual color values seen in these productions and that is George Pal himself unquestionably, his color sense and ability to demonstrate his knowledge of the application of color places him in a

class of skilled colorists. Just as a great composer can take the thirteen notes of the musical scale and transform them into more beautiful sound combinations of melody than the average composer, so, George Pal can transform the colors of the spectrum into more beautiful combinations than the average artist.

But the pictorial element is not the only one of the completed production. There is the element of story quality; it must be vital and hold interest. Pal works feverishly with the story department. Then there is the musical score. In most cartoons the music is incidental, but in Puppets it is fundamental.

Music, dialogue and sound effects are scored in advance, the sound first and the action afterwards. Thus perfect synchronization is attained.

No other producer in the world is making puppet pictures in Technicolor for regular theatrical release. George Pal's Puppets have already passed the novelty stage. They have proven that they are here to stay. Audience response has demanded that they be given a definite place in the theatre program. The Puppets are solidly placed in the hearts of the theatre-going public.

In production now is the dream of the little boy whose only outlook on life in his world was the dirty streets and dark, narrow passageways of a grim, gray-dark portion of New York. The story is told by Dr. Suess in rhyme-verse and brought to life-action amid authentic settings of vision-fantasy by George Pal.

There is not a child or adult of any age or disposition but who will be moved to mirth and smiles, inwardly or outwardly, by the antics of the little puppets as they roam through a place called Mulberry Street.

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Proper Editing

(Continued from Page 13)

create an interruption in the tempo of this fast action. Actions such as these must be cut to the exact frame.

The use of special effects and montages in pictures are techniques in themselves and will be covered in another article at a later date.

Two pictures were recently filmed by amateurs that had, in my estimation, the finest cutting and editing I have been privileged to see. At a recent contest of the Los Angeles 8mm Club, Mr. C. William Wade's picture "V for Vacation" and W. D. Garlock's film of "As Ye Sow" outranked all other entries for excellence in cutting and editing. This fine work established a tempo in the pictures that did not hesitate for an instant and as a result, I never relaxed from looking at the screen until the pictures was finished. And that is the proper way to hold the attention of your audience.

Keep your pictures forceful, interesting and well timed, and you will never find an audience that will not be enthusiastic over your efforts. Tell your story clearly, and cut and splice until your continuity is synchronous and has an even flow.

PSA Organizing Color Circuits

COLOR Division of The Photographic Society of America has announced plans for organizing and operating "Color Circuits" enabling individual photographs to obtain on loan sets of outstanding color photograph slides heretofore available only to camera clubs. Photographers who belong to no club, or to a club which has no color section, or who wish to study the work of other photographers, will find the loan set particularly helpful.

Members of PSA and of affiliated camera associations and clubs will be able to obtain "Color Circuit" service by themselves lending two to five slides to each set, it is explained by Color Division Chairman H. J. Johnson, of 1614 West Adams, Chicago 12, Illinois. Each participant lends two to five slides to a set of 50 assembled by the Color Division for each "Color Circuit." Each slide must be glass-bound, spotted, titled, and show owner's name and address.

Each complete set will be sent on schedule to each participant, with a "Comments Sheet," presenting a brief criticism of each slide. Sets will be retired, slides returned to the owners, new "circuits" organized when all slides have been viewed by every participant.

Photographers desiring to participate in "Color Circuits" have been asked to contact Chairman Johnson by mail, indicating the nature and number of slides they will lend. They will be notified when and where to ship their slides, and when they will receive complete sets on loan.

The Camera is a Weapon

(Continued from Page 16)

You are under orders to make combat pictures. You must obey those orders. And if the reasons for your being attached to any unit are carefully and clearly explained, help and cooperation will be forthcoming. Plans for assisting you in these situations are being formulated at this moment. When you go on duty you may be given a Letter of Instruction which will outline your duties and what help is required. You may be working directly under Staff Photo-

graphic Officers who will see to it that you, who have been trained as skilled photographers, will not end up as Mess sergeants.

But even if none of these plans go through, the responsibility of getting enough information to lay out your camera tactics still rests with you. That's part of the burden of being pioneers—and part of the satisfaction.

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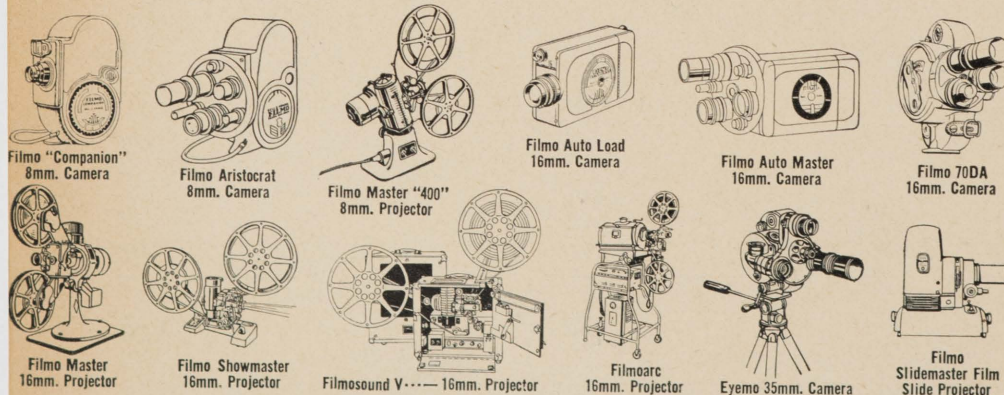
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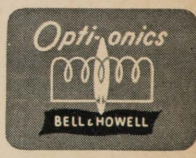
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